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1767 A.D. [148] ARNOLD (John). THE COMPLEAT PSALMODIST;
or the Organist's, Parish-Clerk's and Psalm-Singer's Companion.

The Fifth Edition, corrected, with large additions.

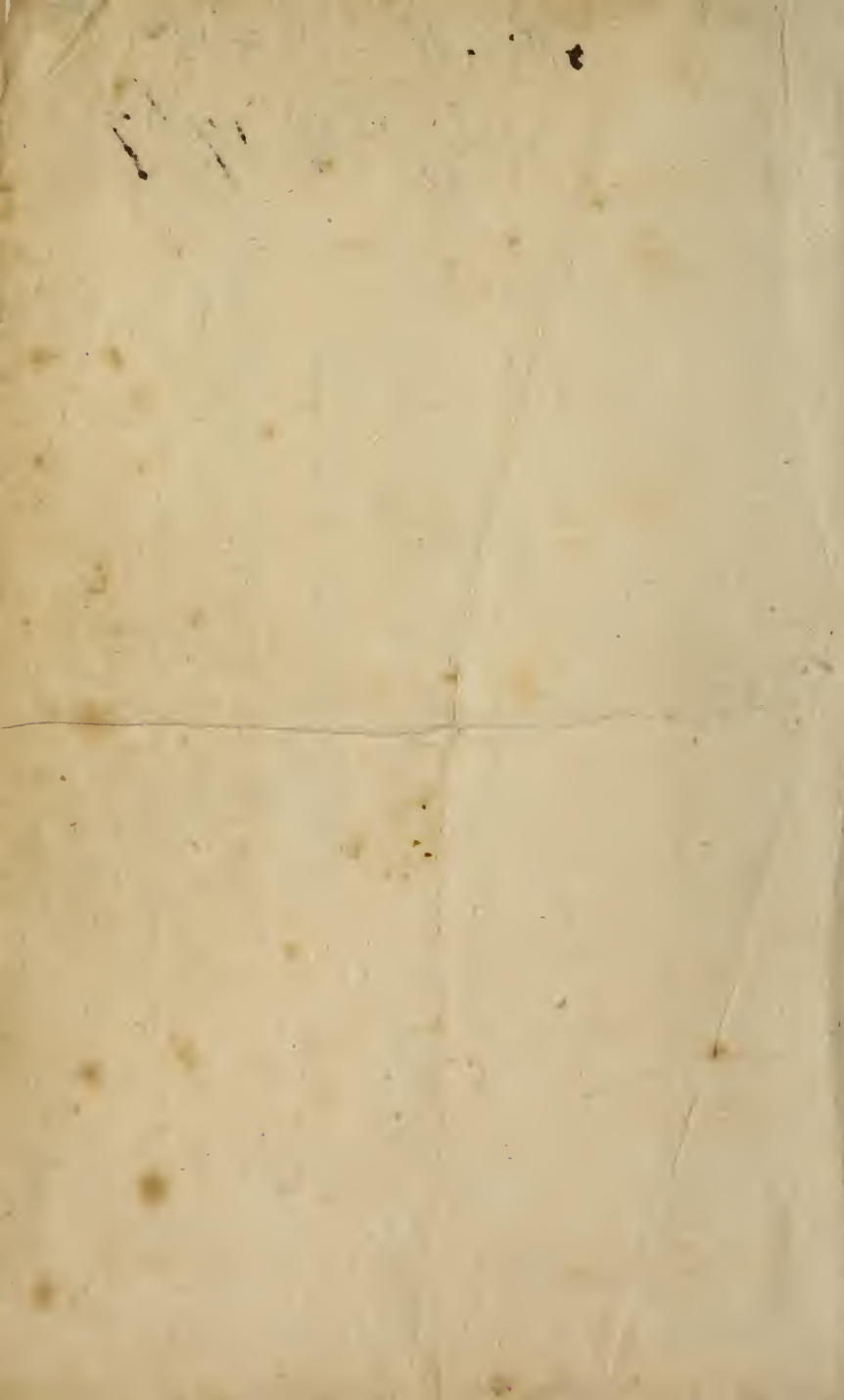
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THE
COMPLEAT PSALMODIST:
OR THE
ORGANIST's, PARISH-CLERK's
AND
PSALM-SINGER's COMPANION.

CONTAINING

- I. A new and compleat Introduction to the Grounds of Music, both Theoretical and Practical, as well Vocal as Instrumental, teaching all the Rudiments of Music in a plain, familiar, and concise Method; with proper and necessary Directions, shewing how to pitch a Tune concert-pitch, or on its proper Key: Also the Art of Composition, made easy by plain and practical Rules, shewing the Nature of common Cords and natural Sixes; also of taking in Discords, with proper Examples, plainly demonstrating how they are to be prepared, accompanied, and resolved, according to thorough-bass Rules: Likewise of Fuges, and the Contrivance of a Canon. To which is added a new musical Dictionary, properly digested in alphabetical Order, explaining, almost to the meanest Capacity, all such Terms and Characters as generally occur in Music, derived from various Languages.
- II. A Set of Services, commonly called Chanting-tunes; together with five-and-thirty excellent Anthems, composed of Solo's, Fuges, and Chorusses, several of them being now frequently performed in the Cathedral-church of St. Paul, London, his Majesty's Chapel Royal at St. James's, and at Westminster-abbey, with the greatest Applause.
- III. A Set of grave and solemn Psalm-tunes, both ancient and modern, containing near one Hundred different Tunes, properly adapted to the most select Portions of the Psalms of David, some of them being originally composed for the Cathedral-church of St. Peter, in the City of Rome, in Italy; with a great many new Tunes, composed by some of the most eminent Masters that ever existed.
- IV. A Set of divine Hymns, suited to the Feasts and Fasts of the Church of England; with several Canons of two, three, and four Parts in one.

The Whole composed, according to the most authentic Rules, for one, two, three, four, and five Voices, and set in Score, in their proper Cliffs and Concert-keys, with the Trillo's marked, and the Basses figured for the Organ: Principally published for the Use of all Churches and Chapels, in Cities and Towns corporate as well as in Country Villages and Parishes, throughout his Majesty's Dominions of Great Britain, Ireland, and Plantations abroad.

The FIFTH EDITION, corrected, with large ADDITIONS.

By JOHN ARNOLD, Philo-Musicæ,
Author of the ESSEX HARMONY and LEICESTERSHIRE HARMONY.

All hallow'd Acts should be perform'd with Awe,
And Reverence of Body, Mind, and Heart:
We've Rules to pray; but those who never saw
Rules how to sing, How should they bear a Part?

T' avoid therefore a disagreeing Noise,
This will unite the Organ and the Voice.

L O N D O N :

Printed by ROBERT BROWN, in Windmill-court, near West-Smithfield:
And sold by C. HITCH and L. HAWES, at the Red-lion, J. BUCKLAND, at the Buck,
and S. CROWDER and Co. at the Looking-glass, all in Pater-noster-Row. 1761.

[Price Bound Three Shillings and Six Pence.]



T H E

P R E F A C E.

DIVINE Music commenced with the Creation, and must be allowed, by all those who practise it, to be the Gift of God himself, as a true Representation or Admonition of the sweet Consent and Harmony, which He of his infinite Wisdom made in the Creation and Administration of the World, and given to us as a temporal Blessing, both for his Service, and also for our own Delight and Recreation; but as this noble and delightful Art comes so well recommended to us, by the Testimony we have of it in Holy Scripture; and since most of our modern Authors have already treated so fully upon the Antiquity and Excellency thereof; I presume it will not altogether be inexcusable in me if I do not expatiate any further upon those Subjects, by reason I could only repeat their Sentiments in a different Way of Expression.

Music of all Kinds never was brought to the great Perfection, or was even so much in Vogue, in this Nation, as it now is; that most noble Instrument, the Organ, having now not only made its most magnificent Appearance in Cathedrals and Churches in London; and other of our Cities, but also in the Churches in many of our Market-Towns throughout this Nation; which is now brought to such a great Perfection, that I have seen some Advertisements in the News-Papers of Church Organs, of the Machinery Kind, which are so contrived as to play (having Barrels fitted to them for that Purpose) a Set of Voluntaries, also most of our ancient Psalm-Tunes, with their Givings-out and Interludes, &c. which are very commodious for Churches in remote Country Places, where an Organist is not easily to be had or maintained, and may also be played by a Person (unskilled in Music) who is only to turn a Winch round, which causes the Barrels to play the Tunes they are set to; which Organs also generally have, or should have, a Set of Keys to them, that a Person might play on them at Pleasure, notwithstanding the Barrels, &c. Chamber-Organs of this Kind are now also very much in Vogue, a great many Gentlemen having them in their Houses, which generally play a Set of Concertos and other grand Pieces of Music; and to those, who are desirous of having either Church or Chamber Organs of any Kind, I hereby recommend Mr. Parker, Organ-Builder, at the lower End of Gray's-Inn-Lane Holbourn, as very eminent in his Profession; There

are also Organs of a very small Structure, commonly called Box-Organs, which are likewise of the Machinery Kind, and generally play a Set of Minuets, Marches, Country Dances, and other short Pieces of Music, with Barrels as before recited. Some of these Box-Organs have four Stops, and some six, and may be had of the Organ-Builders, also at most Music-Shops in London, from ten to fourteen Guineas Price; they are very much used in a great many Gentlemens Houses in the Country instead of a Violin, when a Musician is not to be had; of this Kind, as well as of the large Organs, you may have Tunes of your own chusing set upon the Barrels, and as many Barrels with different Sets of Tunes, (made to put in and take out alternately) as you please. Next to the Organ may very justly be reckoned the Harpsichord, (it being played on after the very same Manner as the Organ) of which Mr. Kirkman's are said to be the best, but are of great Price; some Double-Keyed Harpsichords of his Make have been sold, as I have been informed, for ninety Guineas; his Single-Keyed, Ditto, for fifty Guineas; there are very good common Harpsichords to be sold at the Music-Shops for five-and-twenty Guineas each. The Spinnet comes next of course, it being of the Harpsichord Kind, but is much more convenient for a small Room; for it being smaller will therefore stand in less Compass; of which Mr. Hitchcock's and Mr. Crang's are said to be the best. Mr. Hitchcock and Mr. Crang also make very good Harpsichords; Mr. Crang likewise builds Organs of all Kinds; the Spinnets may also be bought at the Music-Shops. The Guittar, a very pretty and gentle Instrument, and now very much in Vogue, also deserves our Notice here, but it is an Instrument mostly for Ladies; they may be bought at the Music-Shops from six to twenty Guineas Price. The Bassoon being now in great Request in many Country Churches, I presume therefore, it will not be improper for me here to acquaint my Reader, that it makes an exceeding good Addition to the Harmony of a Choir of Singers, where there is no Organ, as most of the Bass Notes may be played on it, in the Octave below the Bass Voices: The Bassoon requires a pretty strong Breath to blow it, but is not at all difficult to learn to play upon, all the Instructions, belonging to it, being only a Scale of its Notes. The several Sorts of single Musical Instruments, such as German-Flutes, Violins, &c. are so numerous, that it would take up too much Room for me here to give you any further Account concerning them, than that they may be bought at the several Music-Shops in London.—And such of my Readers as are disposed to have Musical Instruments of any kind, I hereby recommend them to Mr. Johnson, at his Music-Shop, the Crown and Harp over-against Bow-Church Cheapside, London, who also sells all the newest Pieces of Music as they are published.

Having thus far given you a short and succinct Account of the Instruments of Music, I flatter myself it will not altogether be displeasing to my candid Reader to give him, in the next Place, a small Account of some of the most eminent Masters and Professors of Music; in which Account, were we to search the Holy Scriptures, we there should find that

“ Jubal

“ Jubal was the Father of all such as handle the Harp and Organ, Gen. “ iv. 21.” And, again, our Royal Psalmist King David, our great Master, whom we endeavour to imitate, was not only a Man after God’s own Heart, but also the greatest Promoter of it that ever lived, who was seldom met without a Psalm in his Mouth, or an Instrument in his Hand. But, to come nearer to our own Times, I shall first give you some Account of that most excellent Master Signor Corelli, who was Organist to the Cathedral Church of St. Peter’s at Rome, in Italy, whose grand Concertos are now held in the highest Esteem by our Masters here, also his most excellent Sonatas, which, it is said, in their Originals were Divine Anthems, and are at this Day performed at Rome, but the Words thereof were prohibited by those Catholic Powers from being brought over here; I have also a favourite Jigg of this great Man’s in my Study, which I have been informed is engraved on his Tomb. I have also been informed, that Corelli, having heard of the great Fame of our great Master the late Henry Purcell, Esq; set out in order to pay Mr. Purcell a Visit, but, hearing of Mr. Purcell’s Death, as he was on Ship-board, near Dover, he returned back without setting one Foot on English Ground; saying, as Purcell was dead, he had no Business in England, notwithstanding it must be confessed there were several very eminent Masters here; but Purcell being the most excellent of them all, as was Corelli likewise in Italy, made him conclude none worthy his Notice but his Equals. To the Memory of our great Master, Mr. Purcell, may be seen, in Westminster-Abbey, though a small, yet an elegant Piece of Workmanship, and not unworthy the great Name to whose Memory it was erected: “ Here lies HENRY PURCELL, Esq; who left this Life, and is “ gone to that blessed Place, where only his Harmony can be exceeded.” A short but comprehensive Epitaph, fully expressing his great Merit. He died November 21, 1695, in his 37th Year. Where also is to be seen the Monument of Dr. William Crofts, on the Pedestal of which, in Bas Relievo, is an Organ, and on the Top is a handsome Bust of the Deceased. He was Doctor of Music, Master of the Children, Organist and Composer to the Chapel-Royal, and Organist of Westminster-Abbey; an admirable Composer of Church-Music; he died Aug. 14, 1727. In Westminster-Abbey also may be seen the Monument of the famous Dr. John Blow; under his Tomb is a Canon in four Parts, set to Music; the Enrichments, Cherubs and Flowers: In the Center is an English Inscription, by which it appears he was Organist, Composer, and Master of the Children in the Chapel-Royal 35 Years, and Organist to the Abbey 15 Years; that he was Scholar to Dr. Christopher Gibbons, and Master to the famous Mr. Purcell, and to most of the eminent Masters of his Time; he died Oct. 1, 1708, in his 60th Year: His musical Compositions (especially his Church-Music) are a far nobler Monument to his Memory than any other that can be raised to him.---The late Dr. Thomas Tallis, Dr. John Bowland, Dr. John Wilton, Dr. William Turner, Mr. John Welldon, Mr. Jeremiah Clarke, who was formerly Organist of St. Paul’s; Mr. Roseingrave, Mr. Moses Snow, Mr. Michael Wise,

late Organist of Salisbury Cathedral; Mr. John Bishop, late Organist of Winchester Cathedral; and several others now deceased, were exceeding good Composers of Church-Music; as was also the late Dr. Maurice Greene, who was Organist and Composer to his Majesty's Chapel-Royal at St. James's, also Organist of St. Paul's, &c. whose forty excellent Anthems in Score for 1, 2, 3, 4, 5, 6, 7, and 8 Voices, (which were published by Mr. Walsh in Catharine-Street in the Strand, Price Bound 2*l.* 12*s.* 6*d.*) declare him to be an admirable Composer of Church-Music; as was also the late George Frederic Handell, Esq; of whose very extraordinary Genius there was a most surprising Account published in the Gentleman's Magazines for April and May, 1760. His grand Te Deum and Jubilate, as well as his Coronation Anthem, which are generally performed at St. Paul's at the Rehearsal, and Music, for the Feasts of the Sons of the Clergy annually; also his excellent Oratorios, Concertos, and other of his Compositions; proved him to be the most excellent Composer of Music in the whole World. Amongst this Class of the most eminent Masters and Composers of Music may very justly be accounted Dr. Pepusch, Dr. Boyce, Dr. Naires, Dr. Arne, Dr. Hayes of Oxford, Dr. Randall of Cambridge, Mr. Travers, Mr. Stanley, the ingenious Mr. Avison, Mr. Felton, Mr. Alcock, Signor Haffé, Sig. Pasquali, Monsieur Lully, whose favourite Minuets are held in high Esteem; Monsr. Rameau, Mr. Broderip, and a great many others, excellent Masters and Professors of Music, which would be too numerous for me to give you an Account of here; I shall therefore now proceed to those whom I shall rank of the next Class of musical Professors, that were some of the most eminent Composers and Publishers of Psalmody, *viz.* the late Mr. John Playford, who was Stationer and Bookseller in the Temple, also Clerk to the Temple Church, whose excellent Introduction to the Skill of Music, also his excellent Book of Psalm-Tunes, in three Parts, (of which there is lately published a 20th Edition, with three excellent Anthems and other Additions by Mr. Joseph Fox, Parish-Clerk to St. Margaret's Church Westminster) are so well known in most Places, that it would be needless for me to give any further Account concerning him. The late Mr. Thomas Ravenscroft, who published the ancient Psalm-Tunes in four Parts, was also a very eminent Master of Music: The late Reverend Mr. John Chetham, Mr. James Green, Mr. Israel Holdroyd, Mr. Robert Barber, Mr. Michael Broom, Mr. Joseph Needham, Mr. John Birch, Mr. John Church, Mr. John Buckenham, Mr. Benjamin Smith, Mr. William Crisp, Mr. John Hill, Mr. William Knapp, Mr. Uriah Davenport, have all of them published very good Collections of Church-Music, interspersed with some of their own ingenious Compositions. I have likewise been an Eye-Witness to the very great Number of Books of Psalms and Anthems daily published by other Authors, and, though some of them are tolerably well done, yet a great many (I am sorry to say it) I could have wished, for their own Sakes, they had kept their Compositions to themselves, and that they never had exposed their Ignorance by exhibiting their Compositions to public View; that they had

followed

followed the Art of teaching the Compositions of their Superiors, instead of composing such whimsical flighty Psalm-Tunes (as several Authors of late have) since most of their Compositions cannot be reckoned any other than an unconnected Jumble of Notes confusedly put together, being founded on no musical Rules, and so greatly misleading the Ignorant and the Unwary, who, being likewise unable to judge of Harmony, thereby very often condemn the Compositions of the most eminent Masters, by Reason, only, that they were beyond their Comprehension; but let such Authors, or the Admirers of these new-fashioned fuguing Psalm-Tunes, &c. make what Boasts or Brags they please of such their Compositions, which, being composed according to their own Fancies, must therefore be accounted by them most excellent; I must hereby give them to understand, that, let their Compositions be ever so ingeniously composed, (as they, very probably, may imagine in their own Conceits they are) they fall far short of the Beauty and Excellency of Church-Music, to what is contained in our ancient and other grave and solemn Psalm-Tunes, whose well-chosen and exalted Strains being composed according to Art, by hearing them well performed, we may join with St. Augustine, who in his Confessions, Lib. ix. Chap. 6, thus confesseth to God: “O how I wept at thy Hymns and Songs! being vehemently moved
 “with the Voices of thy sweet-sounding Church, those Voices did pierce
 “my Ears, and thy Truth distilled into my Heart, and thereby was
 “inflamed in me a Love of Piety; the Tears trickled down my Eyes,
 “and with them I was in a happy Condition, &c.” And, to my certain Knowledge, plain and solemn Psalm-Tunes always have given abundantly more Satisfaction to the attentive Audience, and are also much more proper for that sacred Place, for which they are designed; neither did I ever any ways find, that these new-fashioned Psalm-Tunes, as I shall call them, were ever in the least pleasing to any Country Congregation, but very much to the contrary, as I have heard them very much disparaged by Numbers of good and credible Persons that were not Judges, and by those also that are confessedly Judges of Church-Music; therefore, my Advice to all judicious Performers is to lay aside all such Trumpery Compositions, (for I can call them no other) and make Choice of those of the most eminent Masters, which will gain them much Credit and Esteem.—It has been customary amongst some of our modern Authors, and Country Singing-Masters, to put the three upper Parts in the G Cliff; and the Reason for their doing it, as they pretend, is, because it is the most known, and therefore the easiest; but I must let them know that the C Cliff is as easy to be learnt as the G Cliff, and ought to be as well understood; is much the properest Cliff for the Tenors, Contra-Tenors, and all inward Parts in Music, and is at this Day used in all our Cathedrals. For the Tenors it is set on the fourth Line from the Bottom, in Contra-Tenors on the middle Line, and it is also used in the Trebles on the second Line from the Bottom in a great many Anthems; and those who will give themselves the Trouble to peruse the late Dr. Greene’s Anthems, will there find it used for a
 great

great many of his Trebles, as well Contra-Tenors and Tenors, as also in Dr. Crofts's and other Cathedral Anthems. The G Cliff I will allow is the most proper for Treble Instruments, such as the Treble Violin, &c. but in Church-Music it is much the best to set each Part in its proper Cliff; and let me ask, if it is not as easy to sing a Tenor or Contra-Tenor in the C Cliff, as set down, as to sing them in the G Cliff in the Octave below, what they are set in, which they must do? And, besides, to say the G Cliff is the easiest will be a very bad Argument, for Music is given to the most Industrious, and not to the Indolent and Lazy; therefore, it is to be considered according to the Rules thereof in all its various Branches, and not in the G Cliff only, for Ease, which were we to seek, it would be easiest to sing only one Part and only one Tune, and so sing like the Cuckow. Such Authors I am ashamed of! Some of our modern Authors have in their Triple-Time Psalm-Tunes placed a whole Bar of Rests at the End of every Line; in this Point they are intirely wrong, for the Resting or Cessation of all Parts the Space of a whole Bar, in such Psalm-Tunes, intirely spoils the whole Air of the Tune, which is never done by any judicious Performers. Where there is an Organ, in slow Common-Time Psalm-Tunes, there generally is played a short Interlude between, and in some Churches a Shake only; but, in Triple-Time Psalm-Tunes, there never is any Interlude played between the Lines, nor any Rest made any longer than just to take Breath; for a double Bar, being placed at the End of every Line in Psalm-Tunes, signifies just the same as a Period at the End of a Sentence, that is, just to take Breath and so proceed; but, as I have here wrote at my own Peril, I leave it to all to understand at their own Pleasure. I am not so vain as to imagine this Work to be without Faults, nor even so blind as to espy none; notwithstanding the Multitude of Alterations which I have made from a great many Authors, and also since my former Editions of this Work, I hope, are not without Amendment, as I have in this Edition made very considerable Improvements in my Introduction, having laid down therein all the Rudimental Parts of Music in a plain, familiar, and concise Method, with proper and necessary Directions shewing how to pitch a Tune Concert-Pitch, or on its proper Key; which is highly necessary to be observed by all Performers, (where there is no Organ) as it will be of singular Use and Advantage to the Compass of the several Voices, which are therein very judiciously considered; which Method of Pitching the Keys hath in many Places been very much wanted and neglected, and never was before explained by any Author extant: To which I have also added some general and practical Rules of Composition, shewing the Nature of common Cords and natural Sixes; also of taking in Discords, with proper Examples plainly demonstrating how they are to be prepared, accompanied, and resolved, according to Thorough Bass Rules; likewise of Fugues and the Contrivance of a Canon: To which I have also added, A New Musical Dictionary, which I have properly digested in Alphabetical Order, explaining almost to the meanest Capacity all such Terms and Characters as generally occur in Music, derived from various Languages: I have

have also very much amended the whole Work by an additional Number of choice and excellent Anthems, the greatest Part of them being composed by several eminent Doctors and Masters of Music, who were Organists to many of our Cathedrals, and some of them being now frequently performed at the Cathedral Church of St. Paul's, London; his Majesty's Chapel-Royal at St. James's, and at Westminster-Abbey; with the greatest Applause, *viz.* ANTHEM XXXII. for five Voices, composed by the late Dr. Thomas Tallis; ANTHEM XXXIII. for five Voices, by the late Mr. William Bird; and ANTHEM XXXV. composed by that great Master the late Henry Purcell, Esq; which may very justly be stiled an ANTHEM of ANTHEMS, being as good an ANTHEM as ever was composed. I have likewise been very careful to collect the very best of grave and solemn Psalm-Tunes, both ancient and modern, containing near one hundred different Tunes, which I have properly adapted to the most select Portions of the Psalms of David. Some of the ancient Tunes, *viz.* the hundreth Psalm-Tune, &c. were in their Originals composed at Rome in Italy, but have since been diversely altered by a great many of our Masters here in England, some having published them in two, others in three, and some in four Parts; which I have here set all in four Parts, with several others of later Date, composed by some of our greatest Masters, *viz.* St. Anne's Tune by Dr. Crofts, and Hanover Tune by the late Mr. Handell, with several other Tunes composed by several other eminent Masters; and a great many new Tunes of my own composing; to which I have added a Set of Divine Hymns suited to the Feasts and Fasts of the Church of England, with several Canons of two, three, and four Parts in one. Therefore, upon the whole of this Undertaking, I have presented you with the most complete Introduction and Musical Dictionary, also the very best and largest Collection of Anthems, Psalm-Tunes and Hymns, that ever was published of the Kind and Price; and I am fully convinced that none can exceed it, the whole Work being composed, according to the most authentic Rules, for one, two, three, four, and five Voices; and all set in Score, each Part being set in its own proper Cliff, and all the Tunes set in their proper and Concert Keys. I have also marked a great many of the Trillo's, which I presume will be of great Use to Learners; but if I have any ways proved deficient in this respect, by the Omission of any, I hope such Omission will not be thought altogether unpardonable, since those which are marked will, I presume, be sufficient to enable most Learners to know and find out those which are omitted, should there be any. I have also figured the Basses for the Organ, which, I flatter myself, will make the whole Work of great Use to Organists, as well Parish-Clerks as all Teachers and Scholars, and all other Lovers and Practisers of Divine Music whatever. Therefore, the principal Design of this Undertaking is to better improve this excellent Part of our Service, to keep up an Uniformity in our Parish Churches, and bring them as much as may be to imitate their Mother Churches the Cathedrals; so that all the Tunes in this Work are composed as nearly as can be after the Cathedral Manner, and so well adapted to the Compass

of the several Voices, that all who are capable of Harmony may join in this Heavenly Chorus, and “ Young Men and Maidens, Old Men and “ Children, may praise the Name of the Lord, Psalm clxviii. Ver. 12.” This will be a Means to add to the Church daily, and also make us glad to go into the House of the Lord ; it will ravish our Hearts with the Harmony of God’s Love and Goodness, whilst our Voices are joined in his Praises, that, having perfectly learned our Parts here, we may at last come to join with the Heavenly Chorus, and sing Hallelujahs to all Eternity.

I am not so vain as to flatter myself that this Collection is completely perfect ; notwithstanding, upon a judicious Examination, (considering the Largeness of the Undertaking) I hope the Errata will be found but small, having been careful to have it as correct as in my Power.

Every Man is pleased with his own Conceptions, but it is impossible for any Author to deliver that which will please all ; but, since so large a Number as two thousand Copies of this Work is printed, each Edition will, I presume, thoroughly evince the Usefulness thereof ; and, by the great Improvements and Additions which I have now made, I hope this fifth Edition will be as candidly received as the Former ; and, if what I now offer to the Public continues to be instrumental in propagating the Knowledge of this most excellent Art, of which I profess myself a very great Lover, it will give me ample Satisfaction, and with a secret Complacency of Mind I shall reflect on what I have done to advance the Praise and Glory of that God, who is the Author of Harmony.

Let every Church give God what Churches owe,
Sending up Hallelujahs from below.

GREAT WARLEY,
July 17, 1761.

J. A.

A N E W

A New INTRODUCTION to P S A L M O D Y.

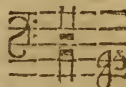
The GAMUT, or SCALE of MUSIC.

<i>G solreut</i> in Alt.		<i>Sol</i>	
<i>F faut</i>		<i>Fa</i>	Treble.
<i>E la</i>		<i>La</i>	
<i>D lasol</i>		<i>Sol</i>	
<i>C solfa</i>		<i>Fa</i>	
<i>B fabemi</i>		<i>Mi</i>	
<i>A lamire</i>		<i>La</i>	Contra-Tenor.
<i>G solreut</i>		<i>Sol</i>	
<i>F faut</i>		<i>Fa</i>	
<i>E lami</i>		<i>La</i>	
<i>D lasolre</i>		<i>Sol</i>	
<i>C solfaut</i>		<i>Fa</i>	
<i>B fabemi</i>		<i>Mi</i>	
<i>A lamire</i>		<i>La</i>	
<i>G solreut</i>		<i>Sol</i>	
<i>F faut</i>		<i>Fa</i>	
<i>E lami</i>		<i>La</i>	
<i>D solre</i>		<i>Sol</i>	Bass.
<i>C faut</i>		<i>Fa</i>	
<i>B mi</i>		<i>Mi</i>	
<i>A re</i>		<i>La</i>	
<i>Gamut</i>		<i>Sol</i>	
<i>FF faut</i>		<i>Fa</i>	

THE Gamut is the Ground of all Music, whether Vocal or Instrumental; and was composed (says Dr. Croxall) by Guido Aretinus, an Italian Abbot, about the Year 960, out of a Sapphic Hymn of Paulus Diaconus, viz.

Ut-queant laxis Re-sonare fibris
Mi-ra gestorum Fa-muli tuorum,
Sol-ve polutis La-biis reatum.

In the foregoing Scale or Gamut are these three Characters, viz.



which must be understood as the three signal Cliffs. The first of which is peculiar

culiar to the Bass, and is called the F-faut or F-Cliff, because the Letter F is placed on the same Line with it; its proper Place is on the fourth Line from the Bottom, as in the Scale. The second is the C-solfaut or C-Cliff, because the Letter C is always on the same Line with it, in which is pricked the Tenor, Contra-Tenor, and other inward Parts in Music; it is placed on the fourth Line from the Bottom in the Tenors, and on the middle Line in the Contra-Tenors, for the better Conveniency of the higher Notes: But, let it be placed on any other Line, still that Line is C; and the Lines and Spaces, both above and below, have their Keys shifted according to it. The third is the G-solreut or G-Cliff, because the Letter G is on the same Line with it; its constant Place is on the second Line from the Bottom, in which is pricked the Treble, or the highest Part in Music.

N. B. They are called Cliffs, from Clavis, a Key; because they open to us the true Meaning of every Lesson; which, being pricked down without one of these Cliffs at the Beginning, would signify no more than a Parcel of Cyphers in Arithmetic without a Figure before them.

And, to prevent any Difficulty concerning the Cliffs, they are in this Book constantly fixed on their proper Lines, as in the following Scale, which shews you how to name your Notes in any Part.

The GAMUT, divided in Four Parts.

Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol.

La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La.

Fa, Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa.

Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La, Mi.

Thus

Thus stands the Scale in ev'ry Part,
And must be learned off by Heart.

The first Thing to be done, in Order to the right Understanding of Psalmody, is to get the Keys (which are seven in Number, viz. A, B, C, D, E, F, G) perfectly by Heart, upwards and downwards, as they stand on their Lines and Spaces in the Gamut, or Scale of Music: Which Keys are also expressed by seven different Sounds, as they ascend, viz. from A to B, is one whole Tone; from B to C, is a Semi (or half) Tone; from C to D, a whole Tone; from D to E, a whole Tone; from E to F, a Semitone; from F to G, a whole Tone; from G to A, a whole Tone, &c. with their Octaves, which being the same over again.

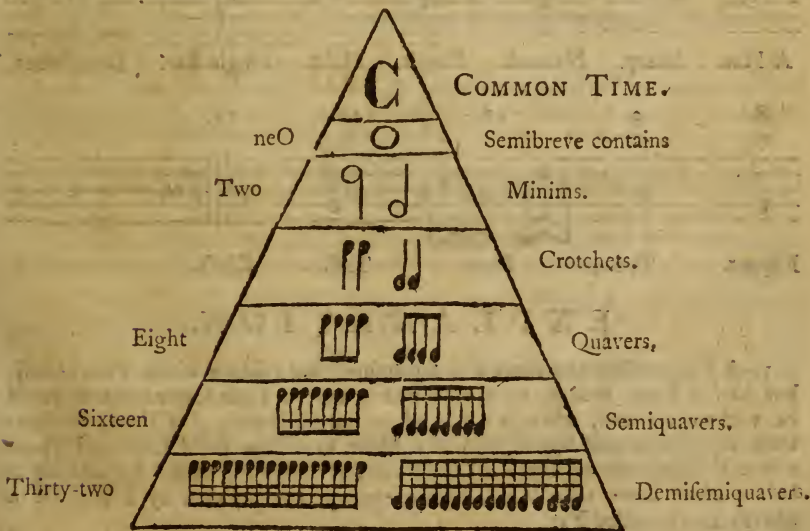
N. B. That all Notes which ascend above F, which is on the highest Line in the Treble, are called in Alt, as G in Alt, &c. and all Notes which are below Gamut in the Bass, are called double, as FF, double F, &c. which Notes being chiefly for the Organ, Harpsichords, &c.

The Names and Measures of the NOTES and their RESTS.

	Semibreve	Minim	Crotchet	Quaver	Semiquaver	Demisemiq.
	1 Bar.	$\frac{1}{2}$.	$\frac{1}{4}$.	$\frac{1}{8}$.	$\frac{1}{16}$.	$\frac{1}{32}$.
Notes.						
Rests.						

The Semibreve is called the Measure-Note, and guideth all the rest to a true Measure of Time. Rests are Notes of Silence, which signify that you must rest as long as you would be sounding one of those Notes which stand above them, and are likewise called by the same Names, Semibreve-Rest, Minim-Rest, &c. But, for the better Explanation of the Length and Proportion of all the Notes now in Use, observe the following Scheme :

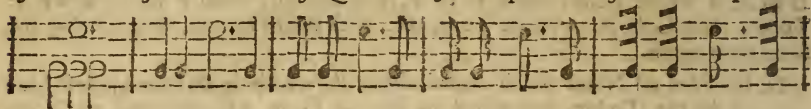
A Scale of NOTES and their PROPORTIONS.



In the foregoing Scale you see the Semibreve (or Measure-Note) includes all other lesser Notes to its Measure in Proportion, it being set at the Top; so that one Minim is $\frac{1}{2}$ of a Semibreve; one Crotchet but $\frac{1}{4}$; one Quaver but $\frac{1}{8}$; one Semiquaver but $\frac{1}{16}$; and one Demifemiquaver is but $\frac{1}{32}$ Part of a Semibreve.

An Example of PRICKED NOTES.

3 Minims. 3 Crotchets. 3 Quavers. 3 Semiquavers. 3 Demifemiquavers.

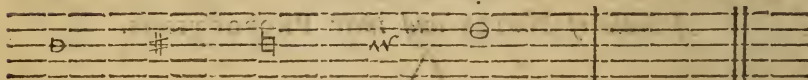


The Dot that is set on the right Side of these Notes is called the Prick of Perfection, or Point of Addition, which adds to the Sound of a Note half as much more as it was before; as you may see, in the above Example, that the pricked Semibreve contains three Minims, &c.

Therefore, unless
Notes, Time, and Rests
Are perfect learn'd by Heart,
None ever can
With Pleasure scan
True Time in MUSIC's Art.

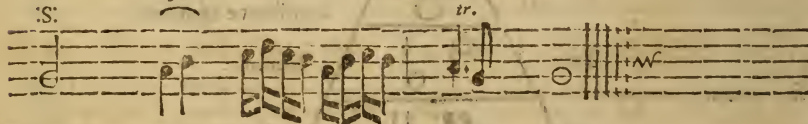
Of other Musical CHARACTERS, and of their Use.

1. 2. 3. 4. 5. 6. 7.



A Flat. Sharp. Natural. Direct. Hold. Single Bar. Double Bar.

8. 9. 10. 11. 12.



Repeat. Tye. Slur. Trill. Close.

EXPLANATION.

1. A Flat causeth any Note it is set before (that riseth a whole Tone) to rise but half a Tone, that is, to flat or sink it half a Tone lower than it would be without it; and, when it is placed at the Beginning of a Tune, it alters both the Name and Sound of every Note upon the same Line and Space where it stands through the whole Tune; it alters the Sound by making it half a Note lower than it was before, (except contradicted by a Natural or Sharp) and is called Fa.

2. A Sharp is quite the reverse, or contrary to a Flat, its Use being to raise or sharp any Note it is set before, half a Tone higher; and, when it is set at the Beginning of a Tune, it causes all those Notes on the same Line and Space where it stands, to be sounded half a Tone higher through the whole Tune (unless contradicted by a Natural or Flat.)

N. B. Flats and Sharps are also used to regulate the Mi, in the Transposition of the Keys, which I shall treat of more fully hereafter; and as to their Effects in Relation to Sound, may easily be remembered by these Rules, viz.

Under each Flat the half Note lies,
And o'er the Sharp the Half doth rise.

3. A Natural, so called because it serves to reduce any Note made either flat or sharp (by governing the Flats or Sharps at the Beginning of a Tune) to its primitive Sound as it stands in the Gamut, or as it was before those Flats or Sharps were placed; the Use of the Natural is much more correct, than contradicting Flats by Sharps, or Sharps by Flats.

N. B. When you find either a Flat, Sharp, or Natural placed before any particular Note in a Tune, that Flat, Sharp, or Natural so placed, denotes that you sing or play all the succeeding Notes in the same Bar, which are on the same Line or Space where it stands, (provided there be any) flat, sharp, or natural, &c. notwithstanding it is placed before only one Note in the Bar.

4. A Direct, or Guide, which is set at the End of the five Lines, when they are broke off by the Narrowness of the Paper, serves to direct or guide upon what Key the first Note of the succeeding Line is placed.

5. A Hold, when set over any Note, that Note must be held somewhat longer than its common Measure.

6. A Single Bar serves to divide the Time in Music into equal Portions, according to the Measure Note.

7. A Double Bar, signifies the End of a Strain, as a Period does the End of a Sentence; but, in Anthems, Songs, or Instrumental Music, it denotes to sing or play the Part twice over, before you proceed.

8. A Repeat, when set over any Note, sheweth, that from the Note it is set over, to the Double Bar next following, is to be repeated.

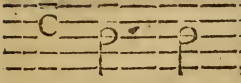
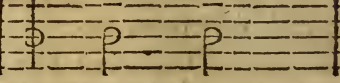
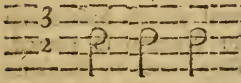
9. A Tye, when drawn over two or more Notes, signifies, in Vocal Music, to sing as many Notes as it comprehends to one Syllable and with one Breath.

10. A Slur, in Vocal Music, signifies a graceful Slurring (or Running) of several Notes to one Word or Syllable, &c.

11. A Shake, called a Trill, commonly placed over those Notes which are to be shaken or graced.

12. A Close is three, four, or more Bars together, always placed after the last Note of a Piece of Music, which denotes a Conclusion of all Parts in a proper Key.

A Table of several Moods which are used in PSALMODY, and how to beat TIME in any of them.

Common Time.	Common Time.	Common Time.
1. Adagio, very flow.	2. Allegro, quick.	3. Retorted Mood, very quick.
1, 2 : 3, 4.	1, 2 : 3, 4.	1, 2 : 3, 4.
		
d, u.	d, u.	d, u.
Triple Time.	Triple Time.	Triple Time.
Three to Two.	Three to Four.	Three to Eight.
1, 2, 3.	1, 2, 3.	1, 2, 3.
		
d, u.	d, u.	d, u.

This Part of Music, called Time, when rightly understood by the several Performers, causes all the Parts to agree one with the other, according to the Design of the Composer.

There are several Sorts of Time, yet all are deduced from two, that is, Common Time and Triple Time, which are measured by either an even or odd Number of Notes, as 4 or 3; not always so many Notes in Number, but the Quantity of such like Notes to be included in every Bar.

Common Time is measured by even Numbers, as 2, 4, 8, &c. each Bar including such a Quantity of Notes as will amount to the Length of a Semibreve, (which is the Measure Note, and guideth all the rest) and is called the whole Time or Measure-Note: But, to give every Note its due Measure of Time, you must use a constant Motion of the Hand or Foot, once down and once up in every Bar, which is what we call Beating of Time.

The first Mood which I shall speak of, in Common Time, is a very flow Movement, and is the more so if the Word Adagio is set over it: This Sort of Time is generally used in Compositions of plain Counter Point, such as most of our ancient Psalm-Tunes and other grave and solemn Pieces of Church Music; also in the gravest Strains in Sonata's, &c. Every Semibreve in this Sort of Time (which is one whole Bar of Time) is to be founded as long as one may very distinctly and deliberately count 1, 2, 3, 4, according to the flow Motion of the Pendulum of a Clock, which beats Seconds; and your Hand or Foot must be down while you count 1, 2, and take it up while you count 3, 4, in every Bar of Time; so your Hand or Foot is just as long down as up; for which, see the foregoing Example, where I have placed 1, 2, 3, 4, over the Notes, and underneath *d* for down, and *u* for up, shewing when your Hand or Foot should fall or rise, &c.

The second Mood is measured according to the first, as you may see in the Example, but is half as quick again, and quite as quick again as the first if the

Word Allegro is set over it; and is generally used in Anthems, also in lively and brisk Strains in Sonata's, which generally follow the Adagio Strains; also generally used in Concerto's, &c.

The third is what we called Retorted Time, and is very quick, being near as quick again as Allegro Time. This Sort of Time hath long been used in brisk Parts of Anthems, &c. and is now very much in Request among some of our modern Authors, in their Psalm-Tunes.

It is a very brisk and lively Movement, and the Motion very easy to be attained. There is another Mood in Common Time, and is sometimes used in Psalmody, it is marked thus $\frac{2}{4}$, and is called Two to Four, every Bar including two Crotchets, one to be beaten with the Hand or Foot down, and the other up; and is sung or played very quick.

Triple Time is measured by odd Numbers, as three Minims, three Crotchets, three Quavers in a Bar; which Bar must be divided into three equal Parts, and is measured by beating the Hand or Foot twice down and once up in every Bar; so that your Hand or Foot is just as long again down as up; as you may see in the foregoing Example, in which the first Sort of Triple Time is called Three to Two, containing three Minims in a Bar, and performed in the same Time as two in Common Time, two to be sung with the Hand or Foot down, and one up; this Sort of Time is often used in Psalm-Tunes, also in Anthems, and other Pieces of Music.

The second Sort is called Three to Four, containing three Crotchets in a Bar, and is as quick again as that of Three to Two, two Crotchets to be sung with the Hand or Foot down, and one up. This Sort of Time is frequently used in Anthems, and often in Instrumental Music, and for Minuets.

The third Sort is called Three to Eight, containing three Quavers in a Bar, and is as quick again as that of Three to Four, two to be sung with the Hand or Foot down, and one up: This Sort of Time is very little used in Church Music, but frequently in Instrumental, and often in Minuets.

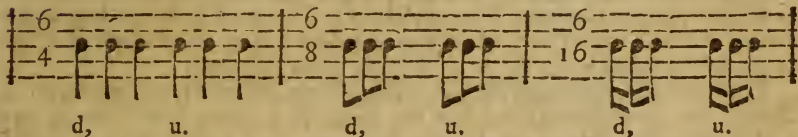
A Table of Nine INSTRUMENTAL MOODS.

Binary Triples, Six in a Bar, Three down and Three up.

Six to Four.

Six to Eight.

Six to Sixteen.



Triple Time, Nine in a Bar, Six down and Three up.

Nine to Four.

Nine to Eight.

Nine to Sixteen.

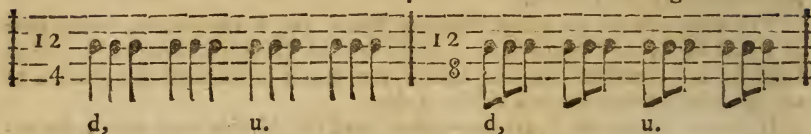


The INTRODUCTION.

Binary Triples, Twelve in a Bar, Six down and Six up.

Twelve to Four.

Twelve to Eight.

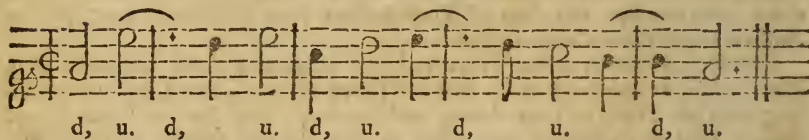


Twelve to Sixteen.

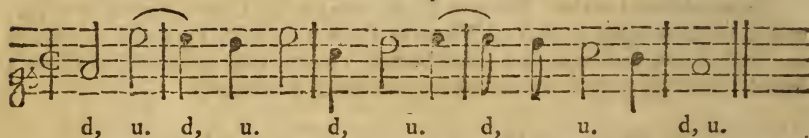


NOTES of SYNCOPATION.

E X A M P L E.



The fame by Notes.



These Notes are called Notes of Syncopation, or Driving of Notes, by Reason the Bar or beating of Time falls in the Middle, or within some Part of a Semibreve, Minim, &c. or when Notes are driven till the Time falls even again; the Hand or Foot being either put down or up while the Note is sounding.

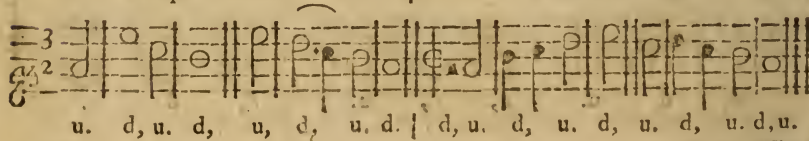
Observe, that in Common Time the Hand or Foot must be just as long down as up; and in Triple Time just as long again down as up; and that it must fall in the Beginning of every Bar in all Sorts of Time whatever.

You will often, and especially in Triple Time Psalm-Tunes, meet with a Double Bar drawn through between two Single Bars, when the Time is imperfect on either Side of the Double Bar, both Bars making but one Bar of Time, as in the following

EXAMPLES.

Triple Time.

Common Time.



N. B. When

N. B. When you meet three Quavers with a Figure of Three set over them,



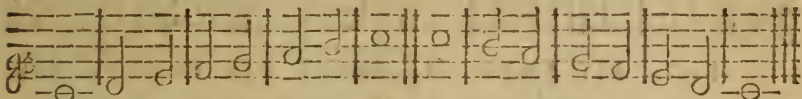
thus , you must sing them in the same Time as you do a Crotchet.

Of TUNING the VOICE, and of the several GRACES used in Music.

The principal Thing to be done, in a Vocal Performance, is to have your Voice as clear as possible, giving every Note a clear and distinct Sound; also pronouncing your Words in the politest Manner; and, making Choice of a Person well skilled in Music for your Instructor, you may first attempt the following Lesson:

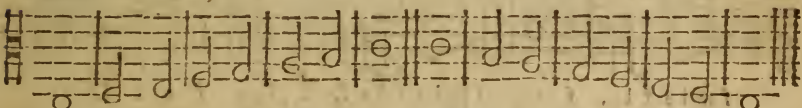
The Eight Notes, ascending and descending, in the Natural Sharp Key, and in all the Four Cliffs.

Treble.



Fa, fol, la, fa, fol, la, mi, fa. Fa, mi, la, fol, fa, la, fol, fa.

Contra.



Fa, fol, la, fa, fol, la, mi, fa. Fa, mi, la, fol, fa, la, fol, fa.

Tenor.



Fa, fol, la, fa, fol, la, mi, fa. Fa, mi, la, fol, fa, la, fol, fa.

Bass.



Fa, fol, la, fa, fol, la, mi, fa. Fa, mi, la, fol, fa, la, fol, fa.

The true and exact Tuning of this Lesson, is to observe the two Semitones, or half Notes; that is, from La to Fa, and from Mi to Fa, ascending; from Fa to Mi, and from Fa to La, descending; all the rest being whole Tones, whose Order differs according to the Key they are computed from.

The Eight Notes, with the true Proof of every Interval, in the Key of G, with a sharp Third, and in the G-Cliff.

Ascendings. 3ds. | 4ths. | 5ths. | 6ths.

F s l, f l; f s l f, f f; f s l f s, f s; f s l f s l, f l;

7ths. | 8ths. | 1, 3, 5, 8.

f s l f s l m, f m; f s l f s l m f, f f; f l s f.

Descendings. 3ds. | 4ths. | 5ths. | 6ths.

f m l, f l; f m l s, f s; f m l s f, f f; f m l s f l, f l;

7ths. | 8ths. | 1, 4, 6, 8.

f m l s f l s, f s; f m l s f l s f, f f; f s l f.

SKIPPING NOTES, *moving by Leaps.*

3d, 4th, 5th, 6th, 7th, 8th. 3d, 4th, 5th, 6th, 7th, 8th.

F l, f f, f s, f l, f m, f f. f l, f s, f f, f l, f s, f f.

When you have learned these Lessons, you may for your next proceed to some plain and easy Psalm-Tune, which is as easy as any Lesson that can be set you, always observing the Places of the Semitones, &c. It is also necessary for you to learn the Letters your Notes are on, as well as Sol-fa, &c. which will greatly improve your Knowledge in Music.

Of the several GRACES used in MUSIC.

The first and most principal Grace, necessary to be learned, is the Trill or Shake; that is, to move or shake your Voice distinctly on one Syllable the Distance

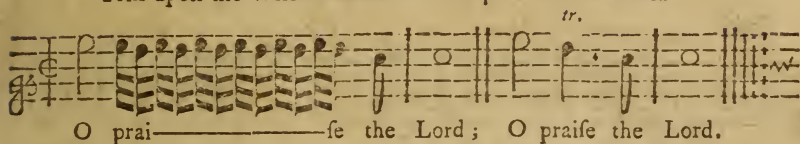
Distance of either a whole Tone or a Semitone, always beginning with the Note or half Note above, as in the following

EXAMPLE.

Trill upon the Whole Note.

|

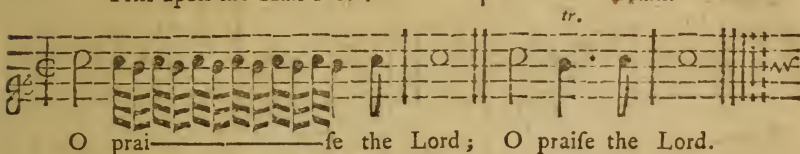
Plain.



Trill upon the Half Note.

|

Plain.

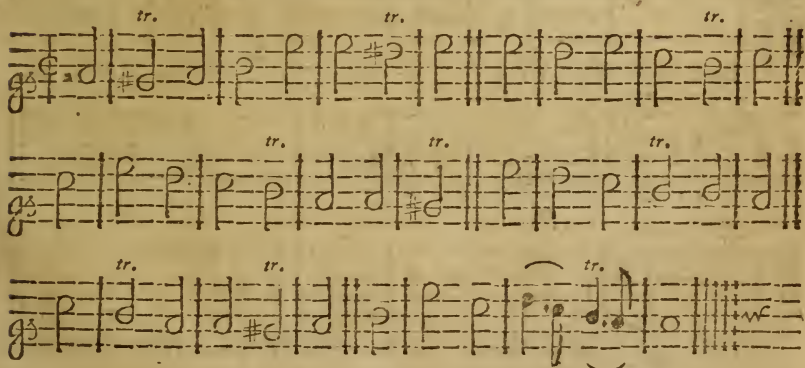


The Method of learning this Trill, is first to move slow, then faster by Degrees; and, by diligent Practice, you will soon gain the Perfection of it.

The Trill ought to be used on all descending prick'd Notes, and always before a Close; also on all descending sharped Notes, and on all descending Semitones; but (in Psalmody) none shorter than Crotchets.

In Songs and Instrumental Music the Trill is greatly used, and generally has (*tr.*) set over the Notes which are to be shaken, for the better Inspection of the Performers. And, as this most delightful Grace is equally ornamental in Psalmody, I will add another Example, and place (*tr.*) also over the Notes you are to shake; but, as the Trill is mostly in Use in the Trebles and Tenors in Church Music, an Example in the Treble Cliff may suffice.

As for EXAMPLE.



There is another Grace used in Music, called the Grace of Transition; that is, to slur or break a Note, to sweeten the Roughness of a Leap, &c. and is greatly used in singing Solo Parts in Anthems, &c. but is not so much required

EXAMPLE.

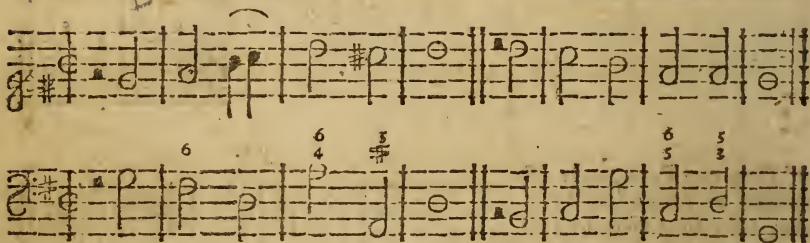
First Stave.

Second Stave.



Third Stave.

Fourth Stave.



EXPLANATION.

In the first Stave of this Example you see the second Note in the Treble is a Sixth to the Bass, as naturally required to be so instead of a Fifth, which you see marked with a 6 over the Bass, which must be accompanied with a Third. The sixth Note in the same Stave is a Seventh to the Bass, and must be accompanied with a Third, or Third and Fifth, and is resolved into a Fifth, which is always accompanied with a Third, or Third and Eighth; it being a Concord, is always accompanied with Concords that have their own common Cords, which all Concords have; (and for that Reason I have not set them down, which would be needless,) as every Note which is neither Sixth, Fourth, or Second, &c. to the Bass always hath its own common Cord. The third Note in the second Stave you see is a natural Sixth, as before; which resolved into a Seventh, which Seventh is resolved into the sharp Sixth, which are accompanied with the Third; for which see the 68th Psalm Tune, sixth Line, all Four Parts. In the third Strain, in the foregoing Example, you also see the second Note requires a natural Sixth to be joined to the Bass, which is accompanied by a Third; the third Note is a Sixth, taken in by the Tenor, not naturally required; but is accompanied the same as if naturally required. The fourth Note is a $\frac{6}{4}$ taken together, and accompanied by the Second; also resolved (as you see by the 5th Note) into the Fifth and sharp Third; for Example, in Four Parts, see the first Line in the 45th Psalm, Grayes Tune. In the last Strain, in the foregoing Example, a Sixth is required to the first Note in the Bass, which is accompanied with the Third; to the fourth Note in the Bass is the $\frac{6}{5}$ together, and resolved into the $\frac{5}{3}$, which is never used any other Way in Psalmody than as in the Example; for which, in Four Parts, see Westminster Tune, last Line; also Peterborough Tune, last Line, last Bar but one; the

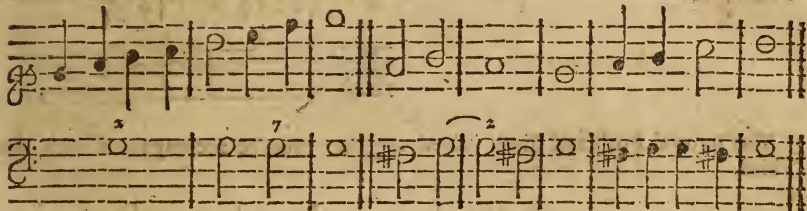
the $\frac{6}{5}$ taken together, and resolved into $\frac{5}{4}$, being always a Preparation for a Cloſe. What I have already ſpoke of, in Regard to common Cords, natural Sixes, &c. will, I preſume, be found ſufficient, as a Multitude of Examples would rather tend to confound than inſtruct; therefore will give ſome ſhort Account how the Diſcords are ſeverally admitted into Harmony, and alſo how they are accompanied.

Of taking DISCORDS.

Diſcords, when duly taken, render the Concords more ſweet and delightful, and are admitted into Muſic two ſeveral Ways, viz. by Paſs and by Way of Binding.

Diſcords by Paſs.

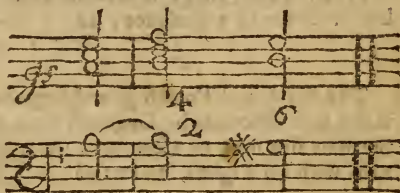
By Way of Binding.



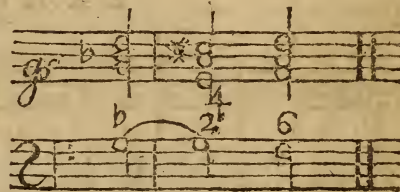
By this Example you ſee how the Diſcords are taken in between the Concords, to render them more ſweet and graceful; which are admitted into Muſic by a certain Rule as well as Concords, and alſo have their Accompanyments as well as common Cords. For,

When you take in the Second and Fourth, they are to be accompanied with the Sixth.

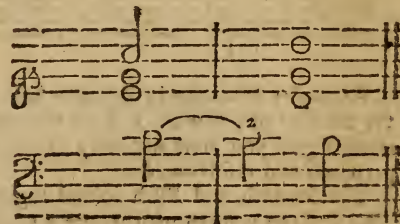
N. B. The Second is only taken in when the Baſs is a driving Note.



The Second and ſharp Fourth are likewise accompanied with a Sixth: This Paſſage happens alſo when the Baſs is a driving Note.

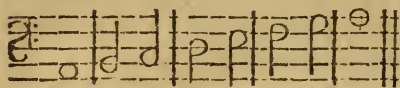


The Second may be accompanied with the Fifth and Ninth; as



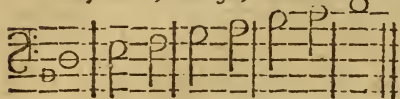
How to transpose any Tune out of the two Natural Keys into any other Key, by Flats.

Key of A Natural, flat 3d, Mi in B.



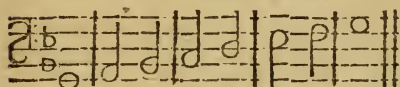
La, mi, fa, fol, la, fa, fol, la.

Key of D, flat 3d, Mi in E.



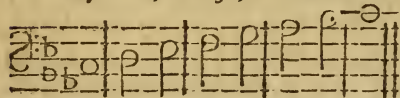
La, mi, fa, fol, la, fa, fol, la.

Key of G, flat 3d, Mi in A.



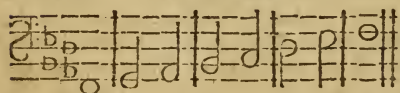
La, mi, fa, fol, la, fa, fol, la.

Key of C, flat 3d, Mi in D.



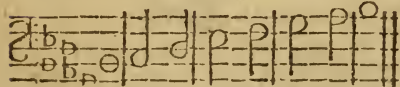
La, mi, fa, fol, la, fa, fol, la.

Key of F, flat 3d, Mi in G.



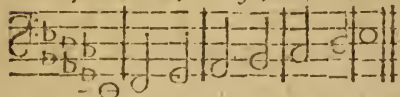
La, mi, fa, fol, la, fa, fol, la.

Key of B flat, flat 3d, Mi in C.



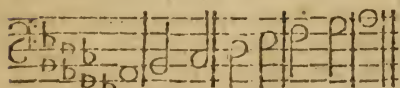
La, mi, fa, fol, la, fa, fol, la.

Key of E flat, flat 3d, Mi in F.



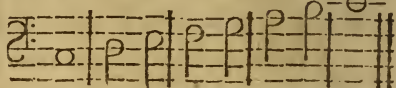
La, mi, fa, fol, la, fa, fol, la.

By Flats the Mi is driven round,



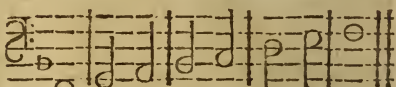
La, mi, fa, fol, la, fa, fol, la.

Key of C Natural, sharp 3d, Mi in B.



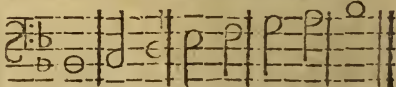
Fa, fol, la, fa, fol, la, mi, fa.

Key of F, sharp 3d, Mi in E.



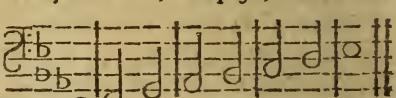
Fa, fol, la, fa, fol, la, mi, fa.

Key of B flat, sharp 3d, Mi in A.



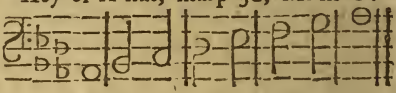
Fa, fol, la, fa, fol, la, mi, fa.

Key of E flat, sharp 3d, Mi in D.



Fa, fol, la, fa, fol, la, mi, fa.

Key of A flat, sharp 3d, Mi in G.



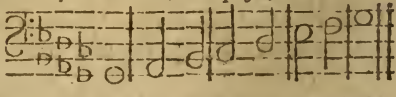
Fa, fol, la, fa, fol, la, mi, fa.

Key of D flat, sharp 3d, Mi in C.



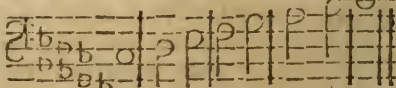
Fa, fol, la, fa, fol, la, mi, fa.

Key of G flat, sharp 3d, Mi in F.



Fa, fol, la, fa, fol, la, mi, fa.

Till forc'd in B to keep his Ground.

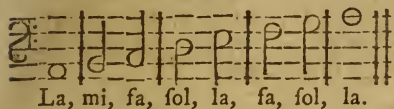


Fa, fol, la, fa, fol, la, mi, fa.

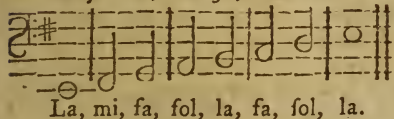
If that by Flats your Mi you do remove, Set it a 5th below, or 4th above.

How to transpose any Tune out of the two Natural Keys into any other Key, by Sharps.

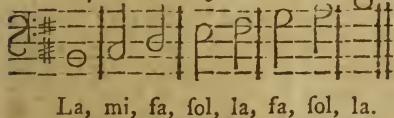
Key of A Natural, Mi in B.



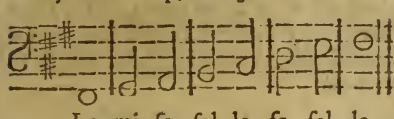
Key of E, flat 3d, Mi in F.



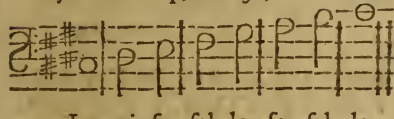
Key of B, flat 3d, Mi in C.



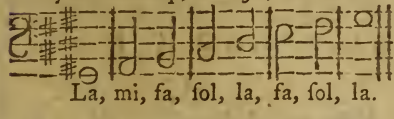
Key of F sharp, flat 3d, Mi in G.



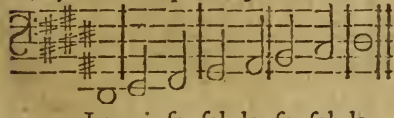
Key of C sharp, flat 3d, Mi in D.



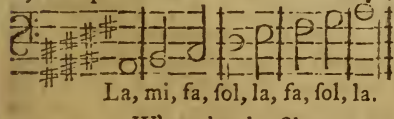
Key of G sharp, flat 3d, Mi in A.



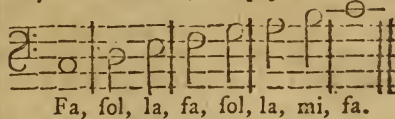
Key of D sharp, flat 3d, Mi in E.



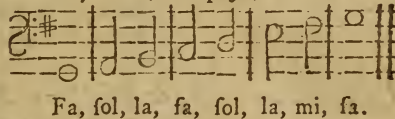
By Sharps the Mi's led thro' the Keys,



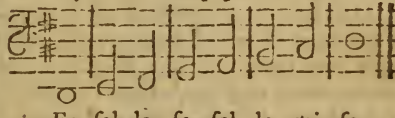
Key of C Natural, sharp 3d, Mi in B.



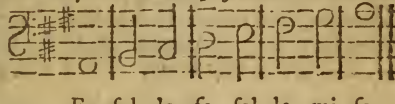
Key of G, sharp 3d, Mi in F.



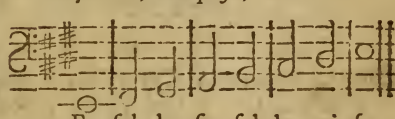
Key of D, sharp 3d, Mi in C.



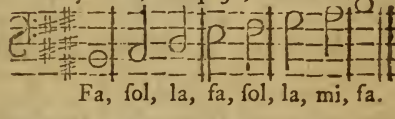
Key of A, sharp 3d, Mi in G.



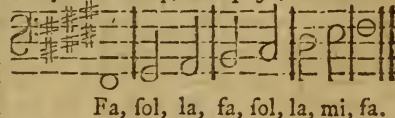
Key of E, sharp 3d, Mi in D.



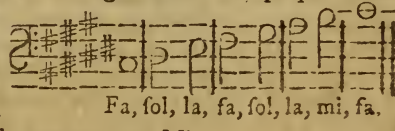
Key of B, sharp 3d, Mi in A.



Key of F sharp, sharp 3d, Mi in E.



Till brought home to its proper Place.



When that by Sharps you do remove your Mi,
A Fourth above, or Fifth below must be.

By the foregoing Examples you see how any Tune may be transposed into any of the artificial Keys, by either Flats or Sharps, whose Progression, by the Help of those Flats and Sharps, are made to the same Effect as the two Natural Keys; but you are not confined to the Solfaing of them all, so that you do but observe the Places of the Semitones or half Notes. When you have found your Mi, they may be easily remembered by these Rules:

In ev'ry Octave
Two half Notes we have,
Both rising from Fa,
From Mi, and from La.

*Of INTONATION, or Directions how to pitch a Tune Concert-Pitch;
or in its proper Key.*

Unless a Tune is pitched on its proper Key, that all the Voices may perform their Parts clear and strong, neither too high nor yet too low, it never can give any Delight to the Performers or Audience; which cannot regularly be done (where there is no Organ) without a Concert Pitch-pipe, or some Concert Instrument of Music, such as a Concert-Flute, German-Flute, &c. and, as all Tunes which being set in their Concert Keys (as are all in this Book) are always played on the Organ, Harpsichord, and all other Instruments, in the same Keys they are set in; so it is highly necessary that they are likewise sung in the same Keys they are set in, when set Concert-Pitch, which all Tunes ought to be, and are in this Book. But I will give you

An Example of such KEYS as are necessary to be used; all the others being superfluous, and are seldom used.

1st,	2d,	3d,	4th,	5th.
Key of A Natural, Flat Third.	Key of D, Flat Third.	Key of G, Flat Third.	Key of C, Flat Third.	Key of E, Flat Third.
Mi in B.	Mi in E.	Mi in A.	Mi in D.	Mi in F.

1st,	2d,	3d,	4th,	5th,	6th.
Key of C Natural, Sharp 3d.	Key of F, Sharp 3d.	Key of B flat, Sharp 3d.	Key of G, Sharp 3d.	Key of D, Sharp 3d.	Key of A, Sharp 3d.
Mi in B.	Mi in E.	Mi in A.	Mi in F.	Mi in C.	Mi in G.

The first Key in this Example is of A Natural, with a flat Third; it is a very pleasant Key, and for Example thereof see Crowle Tune, &c. The second is the Key of D, flat Third, and is made Use of for such Tunes where the Parts lie high (in Order to bring them within Compass of the Voices or Instruments) as in Anthem, Psalm 139. The third is the Key of G, flat Third, and is used for such Tunés where the Tenors, in some particular Notes, reach a Seventh above

above the Key; but this, being a very dull Key, is very little used in this Book, as I prefer the Key of A Natural much before it. The fourth is the Key of C, with a flat Third, and used when the Parts lie low, as in the 72d Psalm Anthem. The fifth is the Key of E, flat Third, and used when the Parts lie high, as in the Hymn for Whitsunday.

These being most of the flat Keys which are now in Use (whose Progressions are according to the Key of A Natural) I will also give you some Description of such sharp Keys as are principally made Use of, whose Progressions are to the same Effect as C Natural. The first Key is C Natural, sharp Third, and is a sprightly Key, and used for such Tunes as St. James's, &c. The second is the Key of F, sharp Third, and used when the Parts lie high, as in the 81st Psalm, St. David's Tune, &c. The third is the Key of B flat, sharp Third, and is the proper Key for the 104th Psalm Tune. The fourth is the Key of G, sharp Third, and used for such Tunes as the 8th Psalm, &c. and is a Key very well known by most Performers, and is frequently used. The fifth is the Key of D, sharp Third, and used when the Parts lie high, as in the 98th Psalm Tune, &c. and is more sprightly than the Key of C, and is also much in Request amongst our Instrumental Performers. The sixth is the Key of A, sharp Third, and is more sprightly than the Key of G, and is also the proper Key for Canterbury Tune, and the old 100th Psalm Tune. Now the first Thing to be done, in Regard to the Pitching of the above-mentioned Keys (where there is no Organ) will be to provide yourself with a Concert Pitch-Pipe, which are to be had at most Music Shops in London, for about 2 s. 6 d. each. Having procured one of these Instruments, you will find marked upon Pewter, on the Register or Slider belonging to it, all the several Semitones included in an Octave.

As for EXAMPLE.

$\text{g}^\sharp$	Bb		$\text{d}^\flat$	$\text{c}^\flat$		$\text{g}^\flat$
G	A	B	C	D	E	F
$\text{a}^\flat$	$\text{a}^\sharp$		$\text{c}^\sharp$	$\text{d}^\sharp$		$\text{f}^\sharp$

By setting the Register, that is, by drawing that Letter which your Tune is transposed in, so as the Line or Stroke where it stands (which is drawn across the Register) corresponds with the Foot of the Pipe, and by blowing gently you will have the true Sound of the Key which you have set in order to pitch; as for Example, Suppose your Tune is in the Key of G, then draw out the Letter G; if in A, then draw out A, &c. and blow as above directed.

N. B. Whereas several Tunes which are in G, C, D, &c. in which the Tenors begin a Fourth below the Key, in such Cases the Key-Note of the Tune must be given to the Choir, and the Tenor, and all the other Parts must take their Pitches from the said Key-Note, that is, to fall a Fourth, &c. from the said Key-Note so given to the Choir. It is highly necessary at all Times, in Practising, &c. that the Tunes are always pitched in their proper Keys, which will be of great Advantage to Learners, by giving them the true Sound of a Key, &c. It probably may be argued by some, that this Method of Pitching the Keys might in some Cases be inconsistent with the Compasse of the

several Voices; to which I answer, that for the Compass of the Voices this Method of Pitching the Keys is principally designed. All the Tunes in this Edition, and likewise in my Leicestershire Harmony, are properly adapted to the Compass of the Voices, and are also in what may properly be called their proper and Concert Keys.

Of PRACTICAL MUSIC, containing some general Rules of Composition; together with the Composition of Fuge, or the Contrivance of a Canon, according to the most authentic Rules.

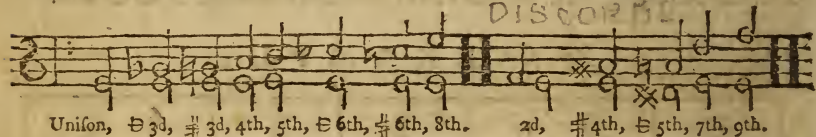
Music is an Art of expressing perfect Harmony, either by Voice or Instrument; which Harmony ariseth from well-taken Concords and Discords.

In the Gamut there are seven Notes, viz. G, A, B, C, D, E, F, the Eighths being the same in Nature of Sound; of these seven, some are called Cords or Concords, and others Discords. Concords are either perfect or imperfect: The perfect Concords are the Fifth and Eighth; the imperfect Concords are the Third, Fourth, and Sixth.

Discords are the Second, the Tritone or sharp Fourth, the flat Fifth, the sharp Seventh and Ninth; notwithstanding the Second and Ninth are the same Thing, yet their Accompaniments are very different.

Common Cords are the Third, Fifth, and Eighth. There are two Sorts of Thirds and Sixes, viz. flat and sharp: A flat Third contains three Semitones, a sharp Third four; a flat Sixth contains eight Semitones, a sharp Sixth nine.

CONCORDS.



An Example of the perfect and imperfect CORDS and DISCORDS, with their OCTAVES.

Perfect Cords.	Discords.	Imperfect Cords.	Discords.	Perfect Cords.	Imperfect Cords.	Discords.
—	—	—	—	—	—	—
1	2	3	4	5	6	7
—	—	—	—	—	—	—
8	9	10	11	12	13	14
—	—	—	—	—	—	—
15	16	17	18	19	20	21

With either of the perfect Cords you may begin or end a Piece of Music : The same may be done with a Third, which is an imperfect ; but be sure to avoid it with the Sixth.

Common Cords may be joined to any Note of the Bass, except the Third and Seventh above the Key-Note in a sharp Key, which naturally require a Sixth instead of a Fifth ; but, in a flat Key, the Sixth is required to the Second and Seventh above the Key-Note.

All extraordinary sharp Notes in the Bass naturally require Sixes (unless in some particular Cases) by Reason such Sixths are in the same Relation as sharp Thirds.

All natural sharp Notes, in the Bass, require flat Thirds, and all natural flat Notes require sharp Thirds. B, E, and A are naturally sharp in an open Key, and F, C, and G are naturally flat.

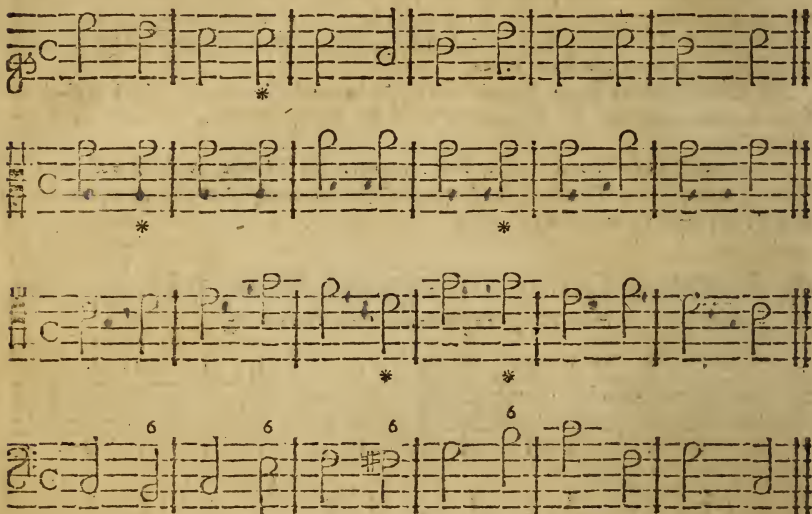
An Example of COMMON CORDS, also shewing where Sixes are naturally required to be taken in.

The example shows two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain a sequence of notes, mostly eighth and sixteenth notes, with some rests. Below the notes, there are numbers indicating intervals or fingerings. The numbers are arranged in two rows: the first row contains 8, 8, 5, 5, 3, 5, 5, 3, 8; the second row contains 5, 3, 5, 6, 3, 6, 3, 6, 3, 3, 8, 5. Below these numbers, there is a third row of numbers: 3, 6, 3, 3, 8, 3, 8, 3, 8, 5, 3. At the bottom, there is a row of letters: T, D, T, T, S, D, D, D, T, S, D, T.

In this Example you see the three perfect Cords may be joined to the Bass at one and the same Time ; so that, in Composition of Four Parts, you may take either Third, Fifth, and Eighth, or Eighth, Third, and Fifth, or Fifth, Eighth, and Third, which matters not, they being all to the same Effect, and may be taken either of the several Ways, as the Composer pleases, so that you do not take two Fifths or two Eighths together, which are not allowed to be taken together : You also see, in the above Example, what Notes in the Bass that naturally require Sixes to be joined to the Bass, instead of Fifths, which are accompanied with the Third.

N. B. These are all the common Cords which can be used ; but they may be differently taken in, and transposed to any of the other Keys, as Occasion requires. But I will here set down

An Example of the COMMON CORDS, in Four Parts, together with their natural Sixes, to the same Effect as the foregoing.



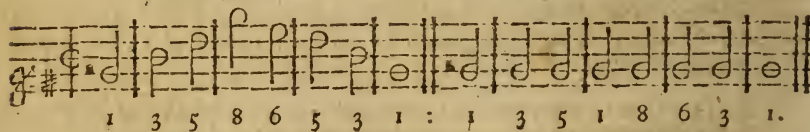
I have used the same Notes in the Bass in this Example as I did in the former, and the three upper Parts contain the same Cords, &c. notwithstanding they are not the same Notes, and have placed * under those Notes which are a Sixth to the Bass.

The allowed Passages of all CONCORDS.

When one Part moves and the other lies still, the moving Part may move to any ConCORDs, thus :

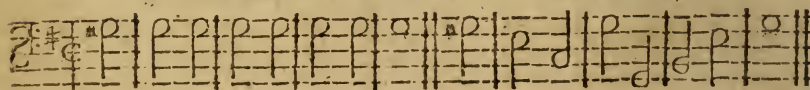
Tenor moves.

Tenor lies still.



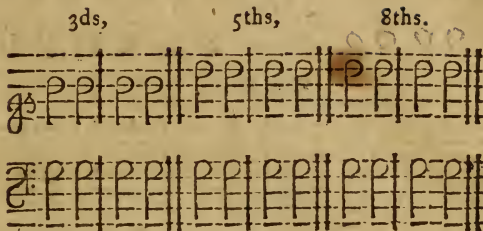
Bass lies still.

Bass moves.

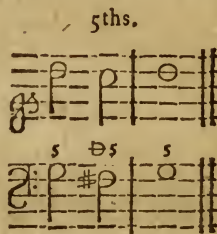


Note, When any single Concord or Discord is mentioned, their Octaves are also meant,

You may take as many Thirds, Fifths, and Eighths as you please, provided both Parts stand; as thus:

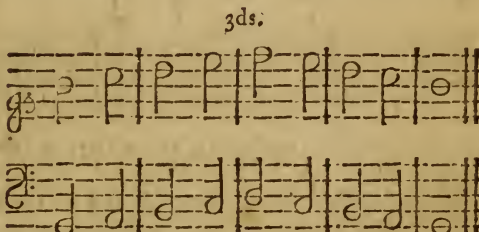


Two Fifths may be taken together, both rising and falling, if one be Major and the other Minor, but not otherwise; as thus:

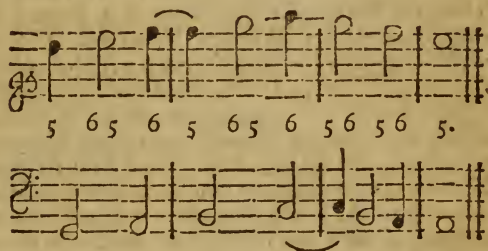


When two Parts move ascending or descending together, they may ascend either gradually, or by Intervals.

If they ascend or descend gradually, they move by 3ds, and you may take as many Thirds as you please; as,



You may also ascend or descend by Sixes, but take no more than two or three Sixes, but move by a Fifth and Sixth; as,



If two Parts ascend by Intervals, then you may move

From a $\left\{ \begin{array}{l} \text{Unison} \\ \text{Third} \\ \text{Fifth} \\ \text{Sixth} \end{array} \right\}$ to a $\left\{ \begin{array}{l} \text{Third, or Sixth.} \\ \text{Third, or Sixth.} \\ \text{Third, or Sixth.} \\ \text{Third, or Sixth.} \end{array} \right\}$

In the next Place I will shew you how the Sixth, the Seventh, sharp Sixth, Sixth and Fifth, Fifth and Third, and Sixth and Fourth are admitted into Composition in Psalmody; as for

EXAMPLE.

EXAMPLE.

First Stave.

Second Stave.

Third Stave.

Fourth Stave.

EXPLANATION.

In the first Stave of this Example you see the second Note in the Treble is a Sixth to the Bass, as naturally required to be so instead of a Fifth, which you see marked with a 6 over the Bass, which must be accompanied with a Third. The sixth Note in the same Stave is a Seventh to the Bass, and must be accompanied with a Third, or Third and Fifth, and is resolved into a Fifth, which is always accompanied with a Third, or Third and Eighth; it being a Concord, is always accompanied with Concords that have their own common Cords, which all Concords have; (and for that Reason I have not set them down, which would be needless,) as every Note which is neither Sixth, Fourth, or Second, &c. to the Bass always hath its own common Cord. The third Note in the second Stave you see is a natural Sixth, as before; which resolved into a Seventh, which Seventh is resolved into the sharp Sixth, which are accompanied with the Third; for which see the 68th Psalm Tune, sixth Line, all Four Parts. In the third Strain, in the foregoing Example, you also see the second Note requires a natural Sixth to be joined to the Bass, which is accompanied by a Third; the third Note is a Sixth, taken in by the Tenor, not naturally required, but is accompanied the same as if naturally required. The fourth Note is a $\frac{6}{4}$ taken together, and accompanied by the Second; also resolved (as you see by the 5th Note) into the Fifth and sharp Third; for Example, in Four Parts, see the first Line in the 45th Psalm, Grayes Tune. In the last Strain, in the foregoing Example, a Sixth is required to the first Note in the Bass, which is accompanied with the Third; to the fourth Note in the Bass is the $\frac{6}{4}$ together, and resolved into the $\frac{5}{3}$, which is never used any other Way in Psalmody than as in the Example; for which, in Four Parts, see Westminster Tune, last Line; also Peterborough Tune, last Line, last Bar but one; the

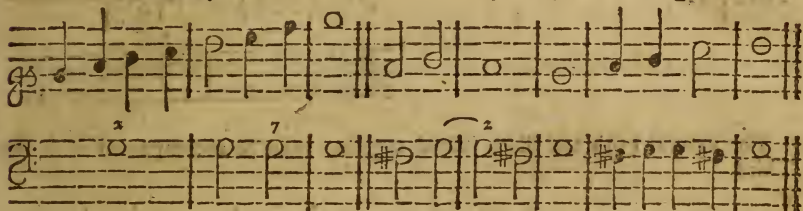
the $\frac{6}{5}$ taken together, and resolved into $\frac{5}{4}$, being always a Preparation for a Close. What I have already spoken of, in Regard to common Cords, natural Sixes, &c. will, I presume, be found sufficient, as a Multitude of Examples would rather tend to confound than instruct; therefore will give some short Account how the Discords are severally admitted into Harmony, and also how they are accompanied.

Of taking DISCORDS.

Discords, when duly taken, render the Concords more sweet and delightful, and are admitted into Music two several Ways, viz. by Pass and by Way of Binding.

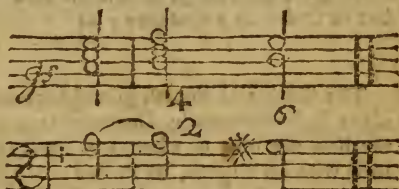
Discords by Pass.

By Way of Binding.



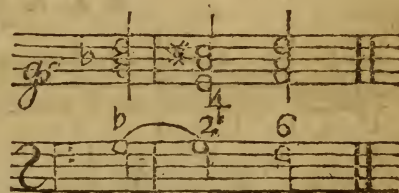
By this Example you see how the Discords are taken in between the Concords, to render them more sweet and graceful; which are admitted into Music by a certain Rule as well as Concords, and also have their Accompaniments as well as common Cords. For,

When you take in the Second and Fourth, they are to be accompanied with the Sixth.

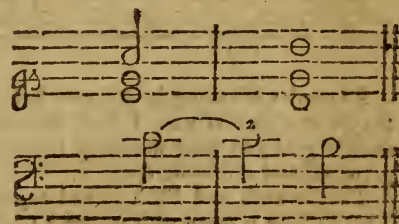


N. B. The Second is only taken in when the Bass is a driving Note.

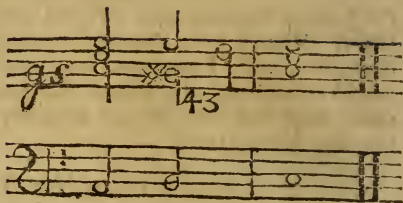
The Second and sharp Fourth are likewise accompanied with a Sixth: This Passage happens also when the Bass is a driving Note.



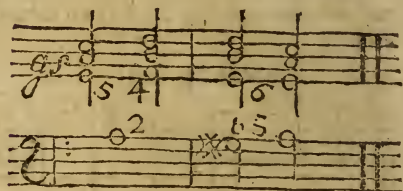
The Second may be accompanied with the Fifth and Ninth; as



The Third and Fourth joined together may be accompanied either with a Seventh or with a sharp Sixth : This Passage happens when the Bass ascends by Degrees ; as

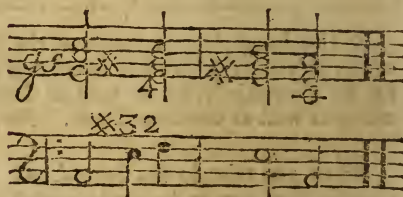


The flat Fifth and Sixth joined together must be accompanied with the Third ; as

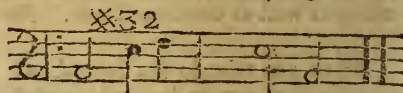


The natural Fifth and Sixth joined together must be accompanied with the Third.

The extreme sharp Second and Fourth must be accompanied with a Seventh.

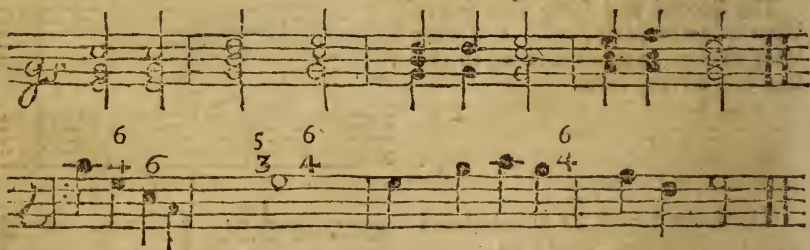


N. B. This Passage is seldom used but in Order to a Cadence ; as



The Sixth and Fourth joined together are accompanied two different Ways ; if the Bass descends by Degrees, they are accompanied with a Second ; but, if the Bass lies still, or ascends or descends by Intervals, they must be accompanied with an Eighth, as in this

EXAMPLE.



Examples of taking in Discords being so numerous, it would too much swell the Bulk of this Work ; I shall therefore omit giving any more, and instead thereof give you some necessary Directions how many Ways the Discords are prepared and resolved, &c.

The Seventh and Fifth joined together are accompanied with the Third : This Passage is often used before a Cadence.

The extreme flat Seventh and flat Fifth joined together, which are never used but the Note before a Cadence, require a Third to accompany them.

The sharp Seventh, when the Bass lies still, must be accompanied with the Second and Fourth : This seldom or never happens in a sharp Key.

The Ninth resolved into an Eighth must be accompanied with a Third and Fifth.

The Fourth resolved into a Third is always accompanied with a Fifth and Eighth.

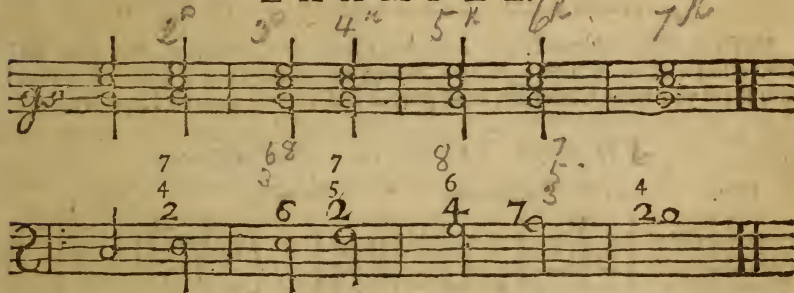
The Seventh resolved into a Sixth is always accompanied with a Third and Fifth; but you leave out the Fifth when you take in the Sixth.

The Ninth and Fourth joined together are accompanied with the Fifth, and resolved into the Eighth and Third.

The Ninth and Seventh joined together must be accompanied with the Third, and resolved into the Sixth and Eighth.

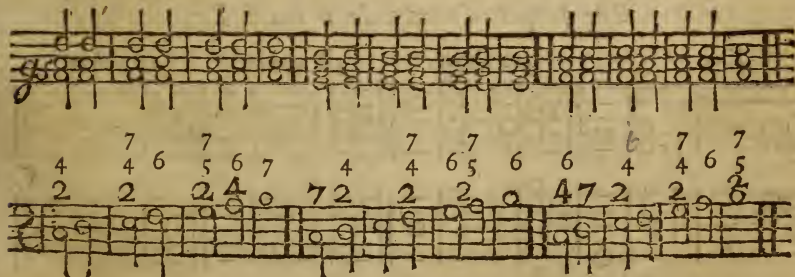
But, for your better remembering all Sorts of Cords, and also what Cords they make to any other Note, observe that a common Cord to any Note makes a Second, Fourth, and Seventh to the Second above it; or a Third, Sixth, and Eighth to the Third above it; or a Second, Fifth, and Seventh to the Sixth above it; or a Second, Fourth, and Sixth to the Seventh above it.

EXAMPLE.



In like Manner, observe what any other Cord to any Note makes to the Second, Third, Fourth, &c. above it.

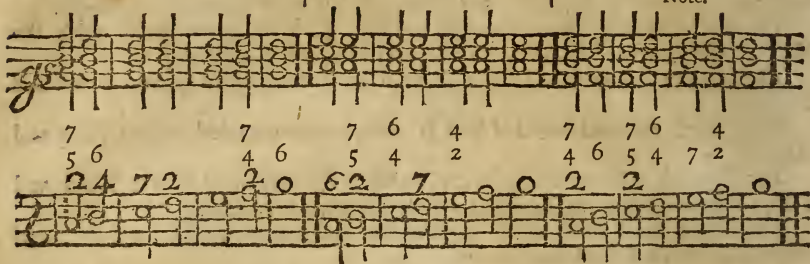
The 2d and 4th to any Note. | The 7th to any Note. | The 4th and 6th to any Note.



The 2d, 5th, and 7th to any Note.

The 6th to any Note.

The 2d, 4th, and 7th to any Note.



In Order to a better Explanation of the above Examples, you see, in the first Example, that the common Cord to C makes a $\frac{7}{2}$ to D, the Note above it; also a Sixth to E, the Third above it; a $\frac{7}{2}$ to F, the Fourth above it; a $\frac{6}{4}$ to G, the Fifth above it; a Seventh to A, the Sixth above it; a $\frac{4}{2}$ to B, the Seventh above it. In this Manner observe the rest of the Examples, which may be transposed by Flats or Sharps to any other Key.

Of several CLOSES and CADENCES in MUSIC.

Observe that, whenever you intend a Close, or Conclusion, the Bass must either fall a Fifth or rise a Fourth, which are to the same Effect. But I will also shew you what Closes are most proper and natural to each Key, &c.

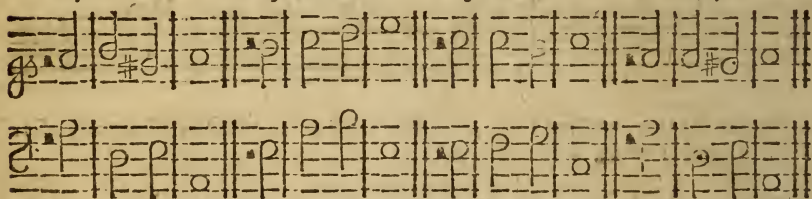
The proper CLOSES in a Flat Key are

Key.

5th above.

3d above.

Key.



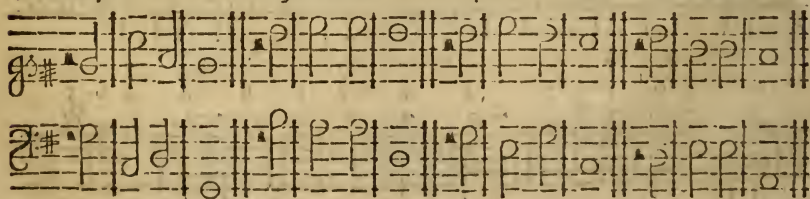
The proper CLOSES in a sharp Key.

Key.

5th above.

4th above.

2d above.



N. B. You are not obliged to make Use of the same Notes as in the above Examples; but they are the properest Places for Closes in both Keys, and also most

most authentic. As for other Examples in Composition, you may observe Psalm-Tunes, Anthems, &c. which will give you as great an Insight as any Example which can be set you. Composition of Five, Six, Seven, and Eight Parts is perfected by adding Octaves to the Concords as Occasion requires, which are to the same Effect as Four Parts; for there can be but three Concords joined to the Bass at once. Therefore,

If you erect ten thousand Parts, or more,
They, in Effect, are but the same as four.

The Contrivance of CANON.

A Canon is a Fuge so bound up or restrained that the following Part or Parts must precisely repeat the same Notes, with the same Degrees rising and falling, as were expressed by the leading Part; and, because it is tied to so strict a Rule, it is for that Reason called a Canon.

A CANON of Three Parts in One, in the 5th below and 4th above.

Hear me, O Lord, and let my Cry come to thee.

Hear me, O Lord, and let my Cry come to thee.

Hear me, O Lord, and let my Cry come to thee.

The principal Thing to be done, in Order to the Composing of Canons of this Nature, is, after you have set down the beginning Notes of your Fuge, to fill up the second Bar of the leading Part with some Note or Notes which may agree with that Part which comes in after it, and add the said Note or Notes to each other of the Parts in the same Manner.

Then fill up the third Bar of the leading Part with some Note or Notes which may agree with both the other Parts, still adding the said Note or Notes to the other Parts; and thus you are to do from Bar to Bar.

But, if you perceive that your following Parts begin to run counter one upon another by these additional Notes, you must then try some other Way, either by putting in a Rest, or by altering the Course of the Notes of the leading Part; and in this Particular it is that Canon is performed by plain Sight.

N. B. The Canon ends at the Note under the little Stars, the rest being set only to make a Conclusion; which is done when it is not designed for the Parts to begin over again, and so go round without a Conclusion.

An ALPHABETICAL DICTIONARY, explaining all such Latin, Greek, Italian, and French Words as generally occur in Music.

A R

A.

ADAGIO, a very slow Movement, especially if the Word be repeated twice over.

A Bene-Placito, at Pleasure.

Accent, a certain Modulation of the Sounds, to express the Passions, either by a Voice naturally, or artificially by Instruments.

Accented Part of a Bar, is the Beginning of the first Half, and the Beginning of the latter Half, in Common Time; and the Beginning of the first Part of a Bar, and the Beginning of the third Part of a Bar, in Triple Time, the second being unaccented.

Ad Libitum, if you please.

Affettuoso, tenderly.

Allegro, very quick.

Allegro ma non Presto, brisk and lively, but not too fast.

Allemand, a Sort of grave and solemn
Music in Common Time.

Alto Ripieno, the Tenor of the grand Chorus.

Andante, from the Verb Andare, to go, signifies, especially in Thorough Basses, that all the Notes must be played equally and distinctly.

A S

Appoggiatura, is a Word to which the English Language has not an Equivalent; it is a Note added by the Singer for the arriving more gracefully to the following Notes, either in rising or falling. The French express it by two different Terms, Port de Voix and Appuyer, as the English do by a Prepare and a Lead. The Word Appoggiatura is derived from Appoggiare, to lean on; and in this Sense you lean on the first to arrive at the Note intended, rising or falling; and you dwell longer on the Preparation than the Note for which the Preparation is made, and according to the Value of the Note. The same is a Preparation to a Shake, or a Beat, from the Note below. No Appoggiatura can be made at the Beginning of a Piece; there must be a Note preceding, from whence it leads. The Appoggiatura is very much used in Songs, Cantata's, Recitatives, &c. but not much in Church Music, and is expressed by small intermediate Notes, ascending and descending, which are super-numerary to the Time, as in this

E X A M P L E.



Arfin et Thefin, or Arfis et Thefis; a Part, Point, or Fuge, is said to move so, when one Point falls in one Part, and the same rises in another.

Assaying, is a Flourishing before one begins to play, to try if the Instrument be in Tune.

B.

B, or Basso, Bass in general.
 B. C. Basso Continuo, the Thorough Bass for the Organ, Harpsichord, and Spinnet.

Bass, or Bassus, the lowest Part in Music, which is set at the Bottom, and is the Ground-work of all the rest.

Binary Measure, is a Measure wherein you beat equally, that is, Common Time; there are also some Binary Triples, as $\frac{6}{4}$, $\frac{6}{8}$, &c.

Bassoon, Bass-Hautboy, a musical Instrument of the Wind Kind, and is very much in Request in many Country Churches, it making an exceeding good Addition to the Harmony of a Choir of Singers, where there is no Organ; and the Psalm-Tunes and Anthems may be pitched as well by a Bassoon as a Pitch-Pipe; it is an Instrument that requires a pretty strong Breath, but is not at all hard to learn to play. They are generally sold new at the Music Shops in London, for six Guineas a-piece; second Hand all Prices, some as cheap as 15 s.

Brillante, brisk, airy, gay, and lively.

C.

CADENCE, a Close, the End of a Strain.

Canon, a perpetual Fuge.

Cantata, a Song in an Opera Stile.

Canto, the first Treble.

Cantus, the Treble.

Canzone, a Song.

Chorus, full all Parts.

Concerto's, Pieces of Music for Instruments.

Cornet Stop in an Organ, that is, Cornet, or Crown-Stop, consisting either of three or five, and sometimes seven Ranks of Metal Pipes.

D.

DA Capo, begin again and end with the first Strain.

Descant, the Art of composing in several Parts, &c.

Diapason, an Octave or Eighth.

Diapason Stops, in an Organ, are of two Kinds, viz. stopt Diapason and

open Diapason; the stopt Diapason always consists of Pipes made of Wood, the open Diapason often consists of Wood Pipes, and also often of Metal Pipes.

N. B. They are called Diapason Stops, from their being an Octave to the Principal.

Diapente, a Fifth.

Diateffaron, a perfect Fourth.

Diatonic, that is, moving by natural Tones and Semitones.

Diminution, diminishing, &c.

Ditone, a sharp Third.

Dominant of a Mode, a Concord to the Final.

E.

ECCHO, soft, like an Eccho.

Eccho and Swell, a Stop in an Organ, to play soft like an Eccho, and by swelling, increases in Loudness very much, &c. at the Pleasure of the Organist.

Euphony, a graceful Sound, or a smooth Pronunciation of the Words.

F.

FORTE, loud.

Forte & Piano, loud and soft.*

N. B. There are Harpsichords of this Kind, &c. of about 70 or 80 Guineas Price, which play Forte and Piano.

Finis, the End.

Flauto, a Flute.

Fugue, or Fuge, to fly or chase, &c. as when two or more Parts chase each other in the same Point.

Fundamental, that is, the last Key-Note of the Bass.

G.

GAMUT, the first Note in the Scale of Music, also the Scale itself.

Gavotta, a Gavot, an Air in Music, always in Common Time.

Guida, Index or Direct.

Guittara, Guitar, a musical Instrument of the String Kind, and is at this Day very much in Request amongst Gentlemen and Ladies.

H. Hal-

H.

HALLELUJAH, praise the Lord.
Harmonia, Harmony.

Harpfichord, a musical Instrument of the String Kind, played on after the same Manner as the Organ. Harp-fichords never were more in Request than at present amongst Gentlemen and Ladies; they are of several Kinds and Prices, viz. single key'd Harp-fichords, new, are made and sold, according to their Goodness; from 20 or 25 Guineas to 50 Guineas: Double key'd Harp-fichords from 50 to 90 Guineas, &c.

N. B. They may be bought of their several Makers in Town, also at most of the Music Shops.

Hypo, *Infra*, below.

Hypoproslambanomenos, the lowest Sound, &c.

I.

INDEX, the same as Direct.

Interludes, are played on the Organ, &c. at the Beginnings or sometimes in the Middle of a Piece of Music, before the Voices or Verses fall in.

K.

KEY, a certain Tone whereunto every Composition ought to be filled.

L.

LARGO, slow.

Ledger-Lines, additional Lines added to the Staff of the Five Lines, either above or below, as Occasion requires

Lyre; an Harp.

M.

MEN, less, not so much; as Men Forte, not so loud, &c

Minuet, a Kind of Dance, always in Triple Time.

N.

NON, not, as Non troppo presto, not too quick.

Nonupla, a Jigg.

O.

ODE, a Kind of Song.

Omnes, all, that is, Chorus, or all Parts.

Opera, a Dramatic Poem.

Oratorio, is a Sort of spiritual Opera, full of Dialogues, Recitativo's, Duetto's, Trio's, Ritornello's, Chorus's, &c. The Subject thereof is usually taken from the Scripture, or is the Life and Actions of some Saint, &c. The Music for the Oratorio should be in the finest Taste, and most chosen Strains: The Words thereof are often in Latin, sometimes in French and Italian, and among us even in English. These Oratorio's are greatly used at Rome in Time of Lent; which Time they are generally used here. The late George-Frederic Handel, Esq; was most excellent in Compositions of this Kind, several Oratorio's of his composing being exhibited to a crowded Audience on Wednesday and Friday Nights, during Lent, at the Theatre Royal in Covent-Garden, London. His grand Oratorio, called the Messiah, is generally exhibited just before Easter.

Organ, the largest and most harmonious Wind Instrument. Church Organs are sold from 200, 250, or 500, to 1000 Guineas Price, &c. according to their Largeness, Goodness, and Number of Keys and Stops, &c. some having three or four Sets of Keys, with 20 or 25 Stops. Chamber Organs are made and sold from 50 or 100 to 500 Guineas, &c. Some Chamber Organs have also Barrels fitted to them, which play sometimes 20 or 25 different Tunes. I have also seen some Advertisements in the News-papers, of Church Organs which play a Set of Voluntaries, and all the ancient Psalm-Tunes, with their Interludes, &c. for Country Churches where an Organist is not to be easily maintained. A great many Gentlemen of late have Organs with Barrels to play any Number of Tunes in their Houses; of which I will give some Description,

P E

in Regard to their Stops, &c. viz.

An Organ of three Stops contains,

Fifteenth Bass. Fifteenth Treble.

* * *

Principal Bass. Principal Treble.

Stop Diapason B. Stop Diapason T.

N. B. The Stops draw out on each Side of the Keys, &c. where you see the *, over which is wrote their Names for the Insight of the Organist, &c.

Organ of ten Stops.

Vox Humana B. Vox Humana T.

Trumpet B. Trumpet T.

—

Fifteenth B.	Fifteenth T.
*	*

Tierce B. Tierce T.

* * *

Twelfth B. Twelfth T.
* *

Principal B Principal T

Open Diapason. Cornet.

Stop Diapason. Sesquialtera.

There are several other Stops, as Eccho and Swell, Cremona, Furniture or Mixture, &c. The general Compass of the Keys of the Organ is from Double Gamut to E in Alt. which is four Octaves and a Sixth.

N. B. The lowest Pipe in St. Paul's Organ is Double Double C.

Overtures, Beginnings.

P.

PER Arsin, Per Thefin, Terms in Music; Per is a Latin Preposition signifying by, during; Arsis and Thefsis are Greek Words, the first whereof signifies Elevation, the last, Position. Per Thefin then signifies, in beating, during the Fall of the Hand

RE

for the first Part of the Bar; and Per Arsin during the Rise of the Hand, or the last Part of the Bar, which in Common Time is equal, and in Triple Time unequal. A Song, Counterpoint, or Fuge, &c. is said to be Per Thesin, when the Notes descend from acute to grave; and, on the contrary, that they are Per Thesin, when the Notes ascend from grave to acute.

Piano, soft and sweet, like an Eccho.

Pianissimo, very soft, and so as the Sound may seem at a great Distance, and almost lost in the Air.

Prelude, an extempore Air, played either before or in the Middle of a Piece of Music, and sometimes at the End.

Presto, quick.

Pſalmody, the Art or Knowledge of ſinging of Pſalms.

QUARTA, ^{Q.} four Parts.

Quavering, the Art of trilling, shaking, or running a Division with the Voice.

Quinque, five Parts.

R.

RECITATIVE Music, a Sort of singing that comes near to the plain Pronunciation of the Words: After this Manner the dramatic Poems are rehearsed on the Stage.

Rehearsal, an Essay or Experiment of some Composition; made in private Practice, &c. The Rehearsal of the Music for the Feast of the Sons of the Clergy, at the Cathedral Church of St. Paul's, London, is generally on the Tuesday in the second Week after Easter every Year, and the Music, and Feast-Day is on the Thursday following; this is one of the grandest Performances of Church Music in the whole World; the vocal Performers consisting of the Gentlemen of St. Paul's Choir, together with the Gentlemen and singing Boys of his Majesty's Chapel Royal, also of the Gentlemen, &c. of Westmin-

ster Abbey, also the celebrated Mr. Beard, &c. The instrumental, of the Gentlemen of his Majesty's Band of Music; consisting of a large Number of Violins, several Violoncello's, Bass Viols, Double Basses, Kettle Drums, and Trumpets, also Hautboys, Bassoons, accompanied by the Organ. In the Midst of the several Performers, sits some Doctor of Music, (viz. Dr. Boyce) who beats Time to the several Performers: The Performance consisting generally of Mr. Handel's grand Te Deum and Jubilate, and an Anthem by Dr. Boyce, and concluded by that grand Coronation Anthem of Mr. Handel's. Admittance is generally obtained by Tickets, &c. and as soon as the Service begins, it is to be obtained by giving something towards the Charity, &c. such as 1 s. 2 s. 6 d. or what you please.

Remissio, is the Act of the Voice when it descends from a high Note or Sound to a low one, as on the contrary it is called **Intentio**.

Ricercata, an Extempore Air, Prelude, or Overture, the same as a Voluntary.

Ripieno, full.

Ritornello, a short Air or Symphony.

Rondeaus, Songs or Tunes which end with the first Strain.

Roulade, a Trilling or Quavering.

S.

SACKBUT, a large Trumpet.

Sciolto, free, at Liberty, &c.

Score, the original Draught of the Composition, wherein the several Parts are distinctly scored and marked.

Semi-diapason, a defective Octave, or an Octave diminished by a Semitone.

Semitone, half a Tone.

Semplice, simple, not doubled, &c.

Senza Stromento, without Instruments.

Serenata, a Concert of Music performed in the Midst of the Night, or Morning early, in the open Air or Street.

esquialtera, that is, a treble Octave,

or Two-and-Twentieth, a Stop in an Organ, consisting of small metal Pipes.

Sextuple, a Binary Triple.

Solo, alone.

Solo's, Compositions for one Violin, or one Flute and a Bass.

Sonata, a Composition for Instruments only.

Spinnet, a musical Instrument played on after the Manner of the Harpsichord or Organ.

Staff or Stave, that is five Lines on which, with their intermediate Spaces, the Notes of a Song, or Piece of Music are marked.

Stentato, from the Verb Stentare, to suffer, to labour, intimates that you are to take Pains in Singing or Playing, &c.

Stentorophonic Tube, a speaking Trumpet.

Stretto, shortened.

Sub, below.

Subito, quick, hastily.

Supernumerary, added.

Supra, above.

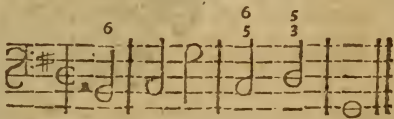
T.

TACIT, silent, to rest.

Tertia, three.

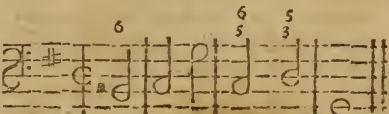
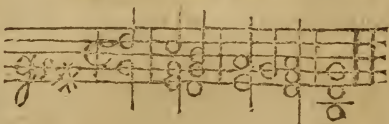
Thorough Bass, is the Instrumental Bass, which is figured for the Organ, &c.

EXAMPLE.



Which is to be played thus:

Thorough Bass with the Cords, &c.



F

Tutti

Tutti, all, that is, that all the Parts are to sing or play together, or to make a full Concert, being much the same as Chorus.

V.

VIGOROSO, Vigorofamente, signifies to play with Vigour, Strength, and Firmness.

Vistamente, or Visto, quick, without Delay, briskly.

Vivace, brisk.

Vivacissimo, a Degree or two quicker than Vivace, being much the same as Allegro.

Volti, turn over.

Voluntary, an extempore Air or Prelude played on the Organ immediately after the Reading Psalms.

Vox Humana, Human Voice, also a Stop in an Organ of Metal Pipes, which very much resembles, when played with Judgment, a Human Voice.

ABBREVIATIONS.

EX. Gr. (Exempli Gratia) as for Example.

i. e. (id est) that is.

N. B. (Nota Bene) note well.

P. S. (Postscript) after writ.

Viz. (Videlicet) } to wit, that is to say.

Sc. fs. (Scilicet) }

V. (Vide) see.

Vide infra, see below.

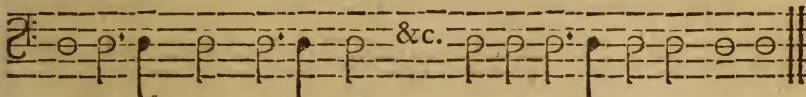
&c. (et cetera) and the rest.





*The Order of Performing the Divine Service in
Cathedrals, and Collegiate Chapels, commonly
called Chanting-Tunes.*

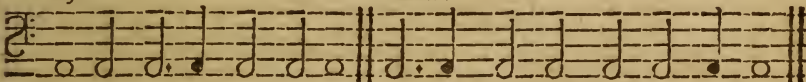
The Confession and Absolution being read by the Priest in one continued solemn Tone, the Priest and the whole Choir repeats the Lord's Prayer, thus :



Our Father, which art in Heav'n, &c. for e--ver and e--ver. A-men.

Priest.

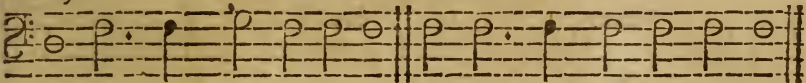
Choir.



O Lord, o--pen thou our lips, and our mouth shall shew forth thy praise.

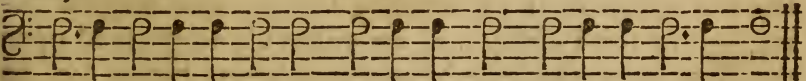
Priest.

Choir.



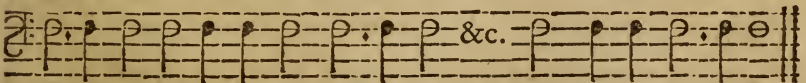
O Lord, make speed to save us : O Lord, make haste to help us.

Priest.



Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost ;

Choir.

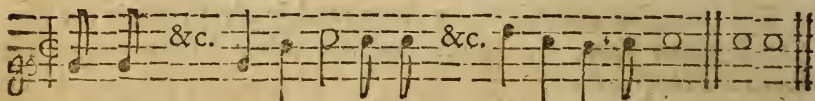


As it was in the be-gin-ning, is now, &c. world without end. Amen.

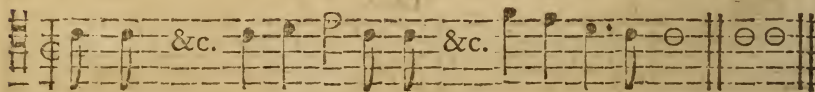
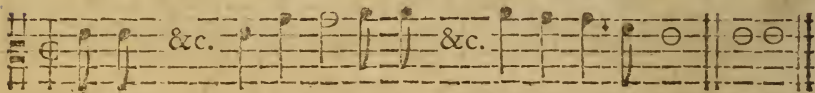


CHANTING-TUNES.

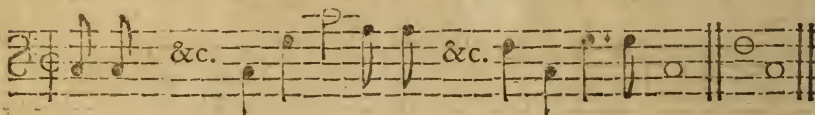
Venite Exultemus.



O come let us sing unto the Ld, let us, &c. strength of our salvation. Amen.



O come let us sing unto the Ld, let us, &c. strength of our salvation. Amen.



This Chanting-Tune, or any other of this Kind, may suit the whole Book of Reading Psalms, due Regard being had to the Points, i. e. by observing to proceed upon the same Key that the Note stands upon, before &c. be the Verse long or short, till you come to those Notes that are before the Points in the Middle and at the End of the Verse.

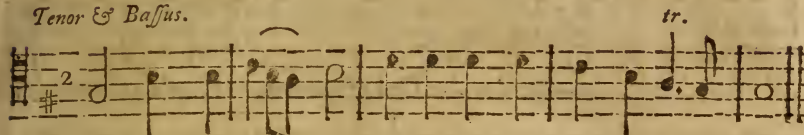
The Reading Psalms being ended, a short Voluntary is performed on the Organ.

After

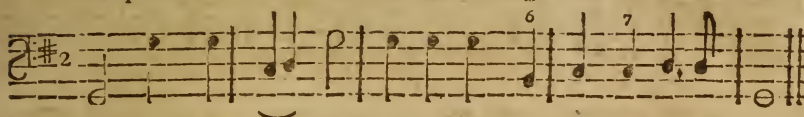
After the first Lesson Te Deum may be sung by the Choir, thus:

Te Deum Laudamus.

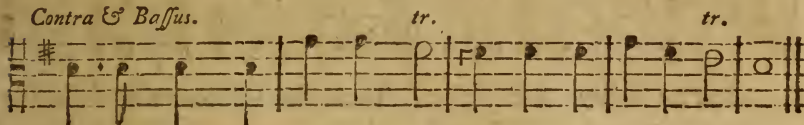
Tenor & Bassus.



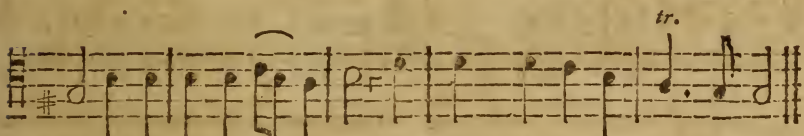
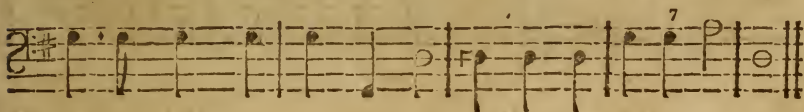
We praise thee, O God, we acknowledge thee to be the Lord.



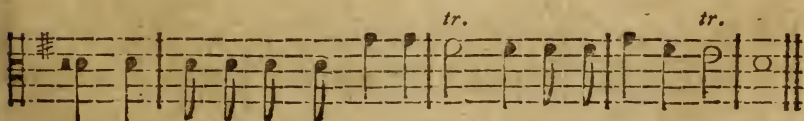
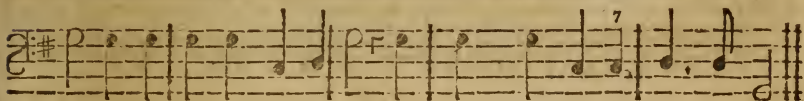
Contra & Bassus.



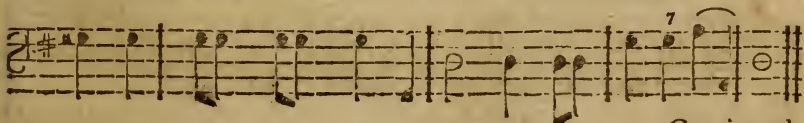
All the Earth doth wor-ship thee, the Fa-ther e-ver-last-ing.



To thee all Angels cry a-loud, the Heav'n, and all the Pow'rs therein.



To thee Che-ru-bin and Se-ra-phin con-ti-nu-al-ly do cry.

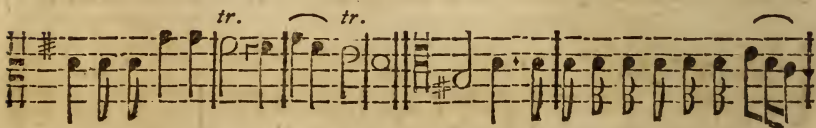
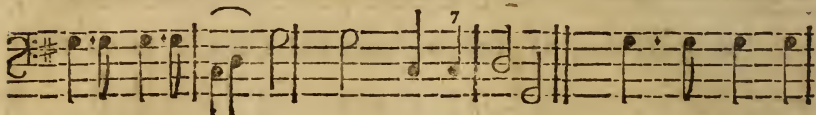


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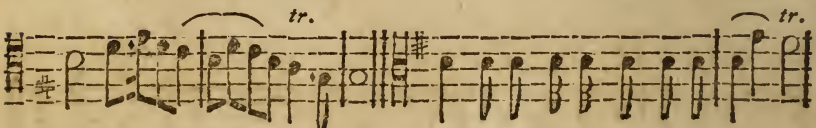
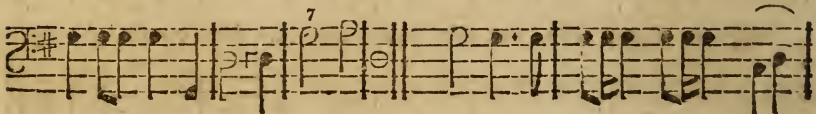
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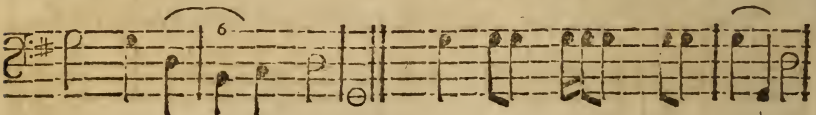
Holy, holy, ho---ly, Lor---d God of Sabaoth. Heav'n and earth are



full of the Majesty of thy glory. The glorious Company of the A—pos—



—tles prai—se thee. The goodly Fellowship of the Prophets

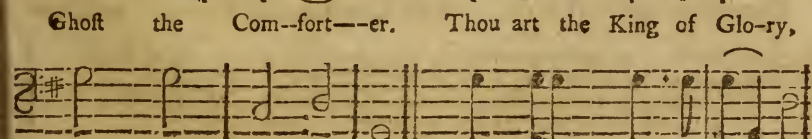
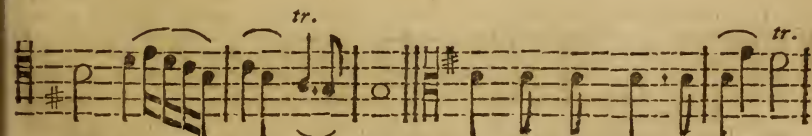
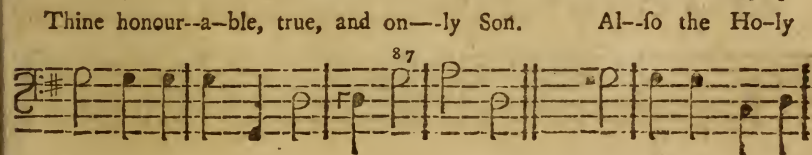
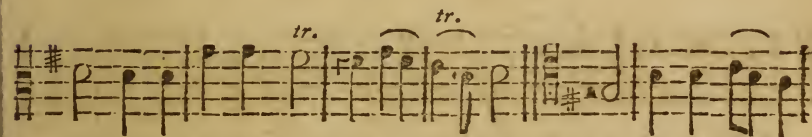
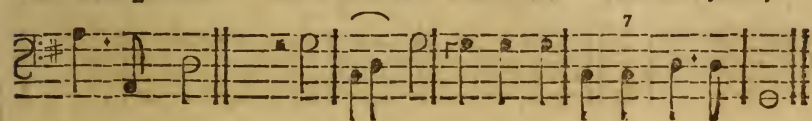
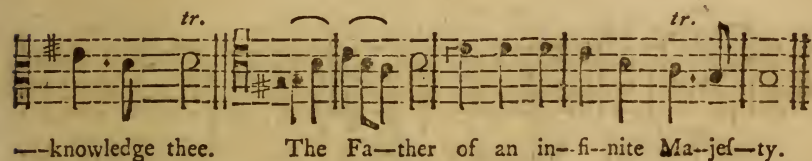
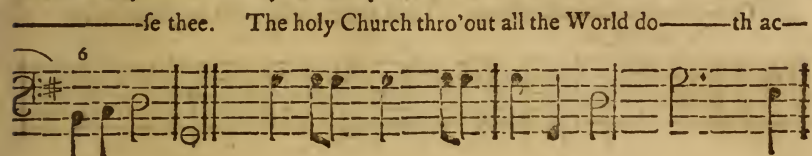
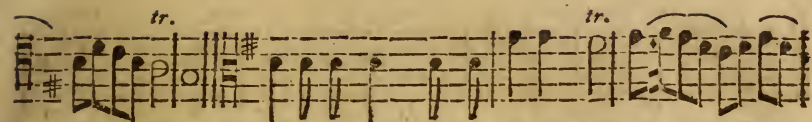


prai—se thee. The noble Army of Mar—tyrs prai—



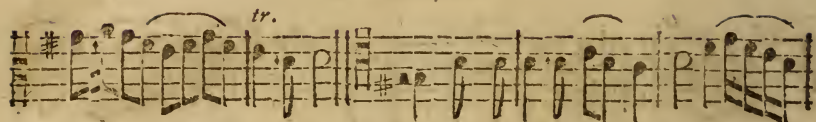
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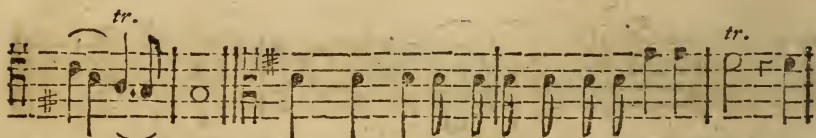


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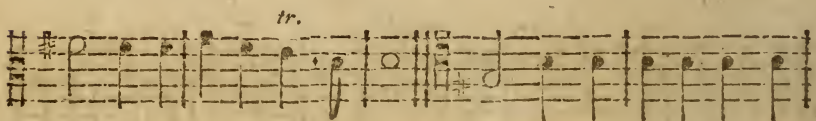
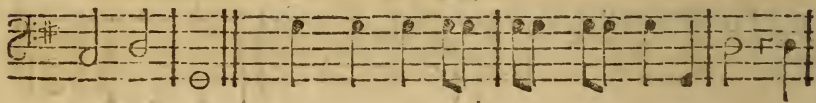
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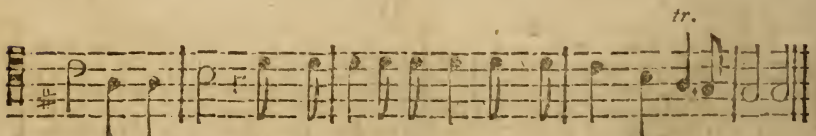
O——— Christ. Thou art the e-ver-last-ing Son of



the Fa—ther. When thou tookest upon thee to de-li-ver Man, thou



didst not ab-hor the Virgin's Womb. When thou hadst o-vercome the

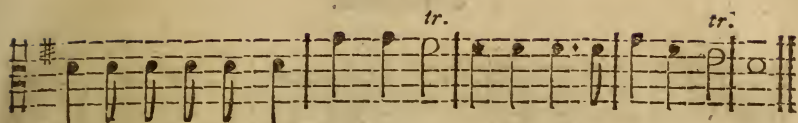


Sharpness of Death, thou didst open the Kingdom of Heav'n to all Be-lievers.

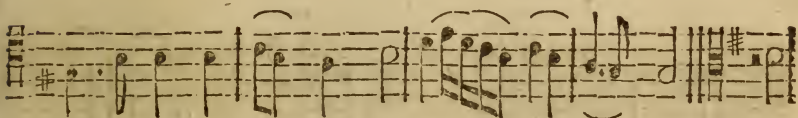
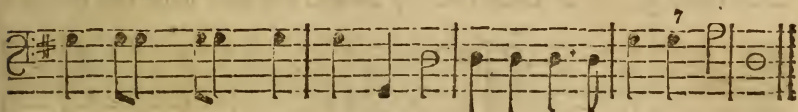


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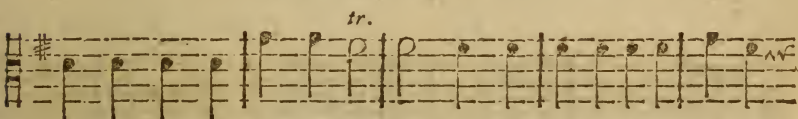
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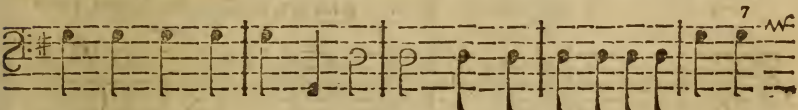
Thou sit-test at the right Hand of God, in the Glo-ry of the Fa-ther.



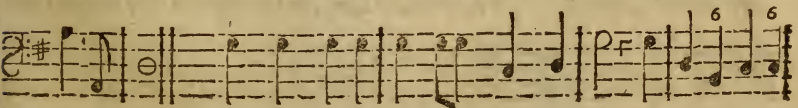
We be-lieve that thou shalt come to be our Judge. We



therefore pray thee help thy Servants, whom thou hast redeemed with thy



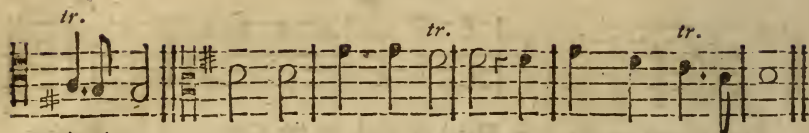
precious Blood. Make them to be numbered with thy Saints in Glory ever--



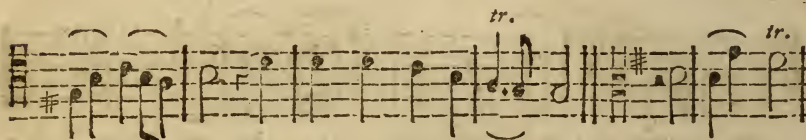
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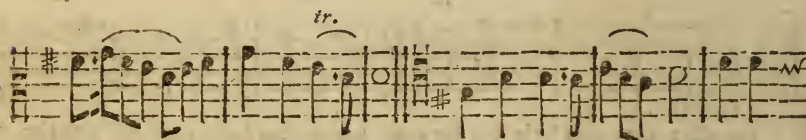
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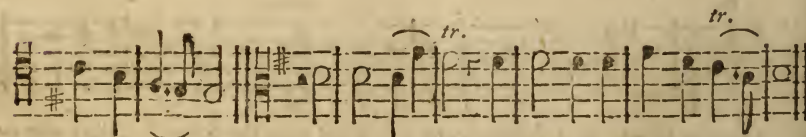
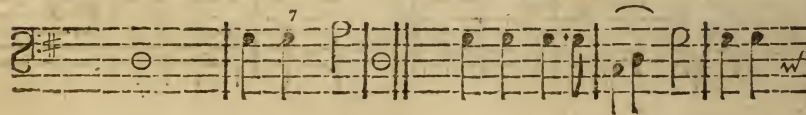
—last—ing. O Lord, save thy People, and bless thine He—ri—tage.



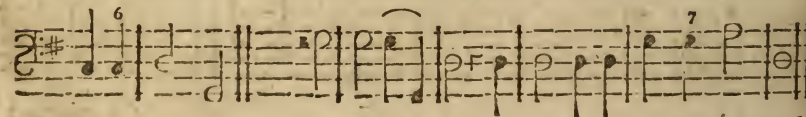
Go—vern them and lift them up for e—ver. Day by Day



w——e mag—ni—fy thee. And we worship thy Name e-ver

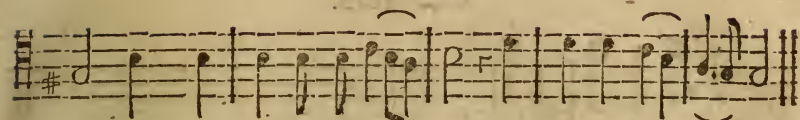


World without End. Vouchsafe, O Lord, to keep us this Day without Sin.

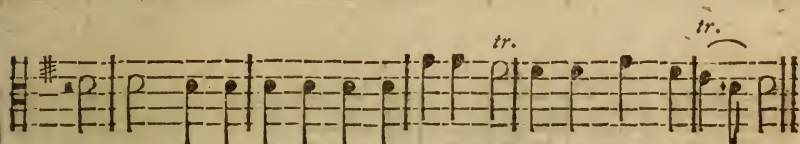


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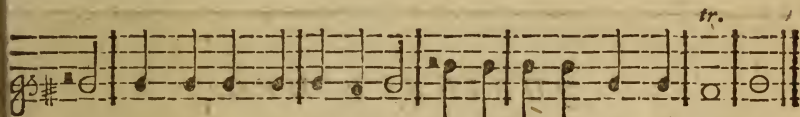
O Lord, have Mer-cy up—on us, have Mer-cy up—on us.



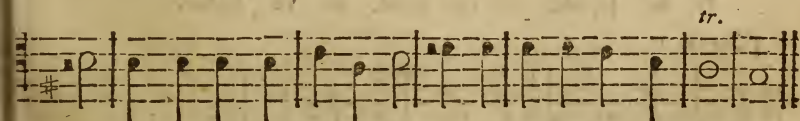
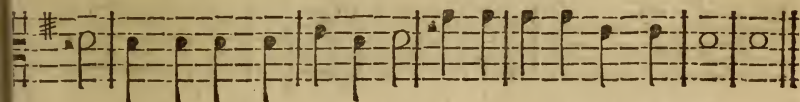
O Lord, let thy Mercy lighten upon us, as our Trust is in thee.



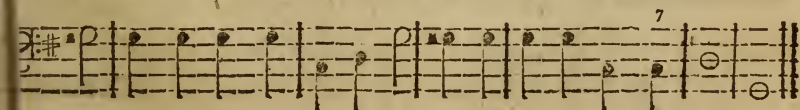
CHORUS.



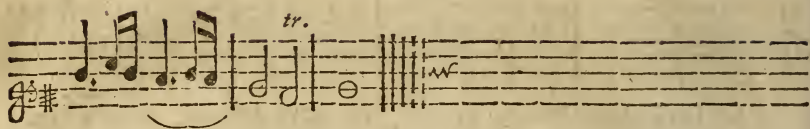
O Lord, in thee have I trust-ed; let me ne-ver be confound-ed.



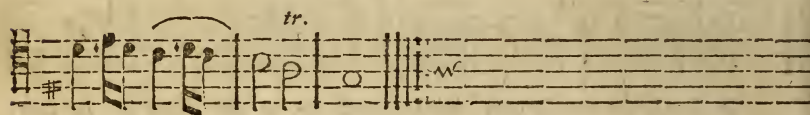
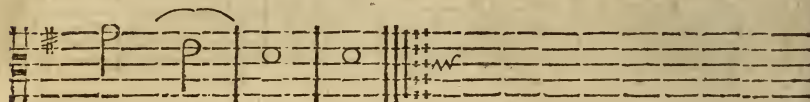
O Lord, in thee have I trust-ed, let me ne-ver be confound-ed.



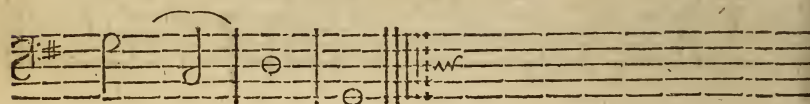
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A ————— men.

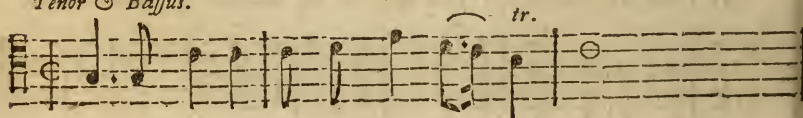


A ————— men.



JUBILATE DEO.

Tenor & Bassus.



O be joy-ful in the Lord, all ye Lands,

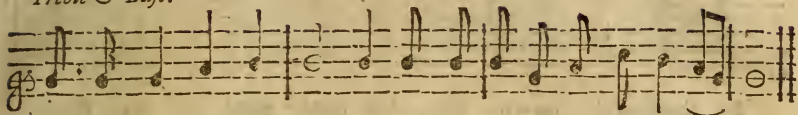
(Organo.)



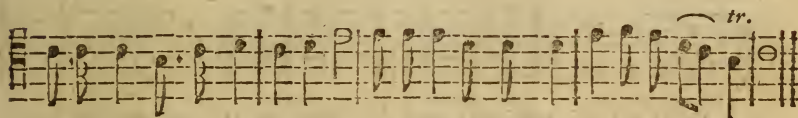
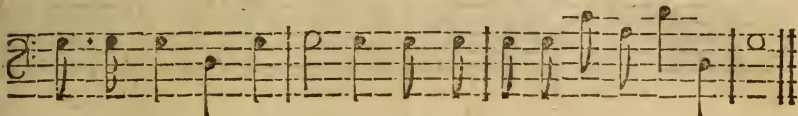
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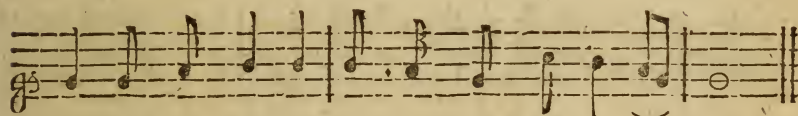
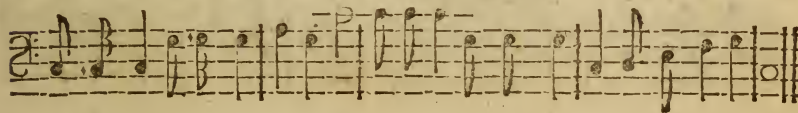
Treble & Bass.



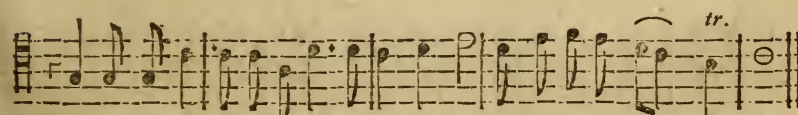
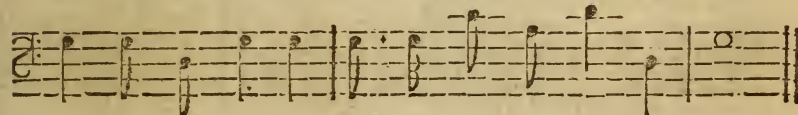
Serve the Lord with Glad-ness, and come be-fore his Presence with a Song.



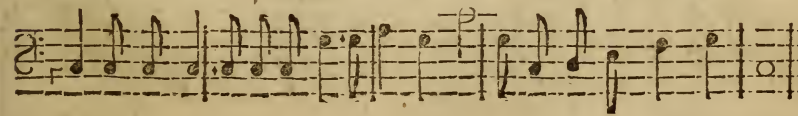
Be ye sure that the Lord he is God, it is he that hath made us, and not we ourselves.



We are his Peo-ple, and the Sheep of his Pas-ture.

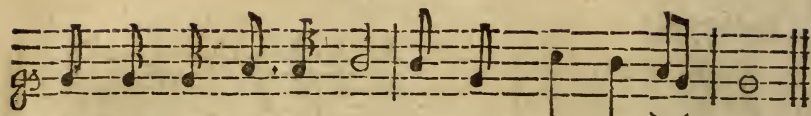


O go your Way, &c. Thanksgiving, and in-to his Courts with Praise.

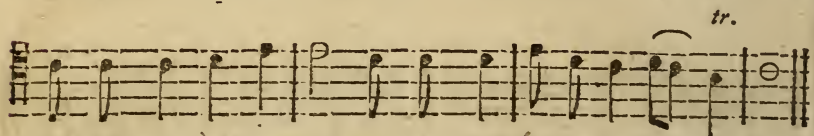
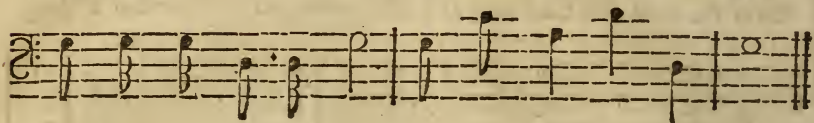


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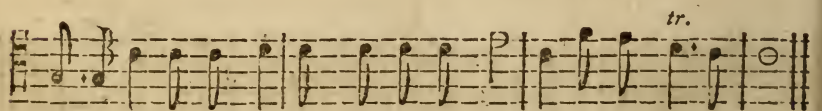
Be thank--ful un—to him, and speak good of his Name.



For the Lord is gra-cious, and his Mer-cy is e--ver-last--ing.



And his Truth en-dur-eth from Ge-ne-ra-tion to Ge-ne-ra-tion.



Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost.

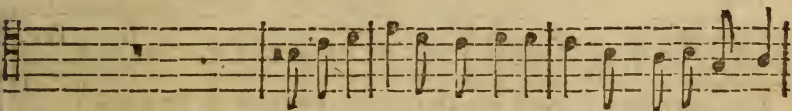


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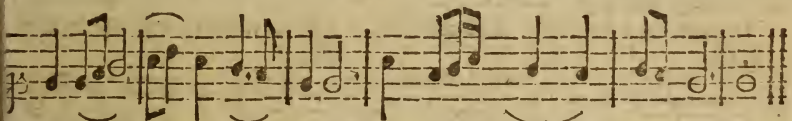
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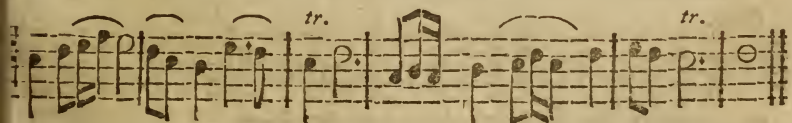
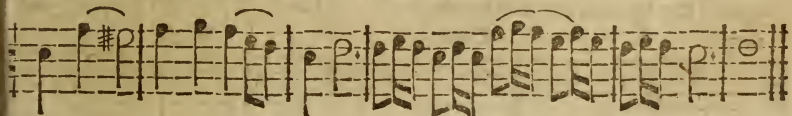
As it was in the Be-gin-ning, is now, and e-ver shall



As it was in the Beginning, is now, and e-ver shall



be, World without End, Amen, A——men.



be, World without End, Amen, A——men.



Then

Then follows the Apofle's Creed, which is fung by the whole Choir in on continued folemn and grave Tone, upon Festivals ; Athanafius's Creed is fung in the fame Tune.

After which the
Priest. *Priest.* *Choir.*

The Lord be with you. And with thy Spi-rit.

Priest. *Choir.*

Let us pray. Lord, have Mercy up-on us. Chrift, have Mercy up-on us.

Priest.

The whole Choir in one Tone.

Lord, have Mercy up-on us. Our Father, which art in Heav'n, &c.

Priest.

Choir.

O Lord, fhew thy Mercy upon us. And grant us thy Sal-va-ti-on.

Priest.

Choir.

O Lord, fave the King. And merciful-ly hear us when we call up-on thee.

Priest.

Choir.

Endue thy Minifters with Righteoufnefs. And make thy chofen People joyful.

Priest.

Choir.

Priest.

O Lord, fave thy People. And blefs thine, &c.

Give Peace, O Lord, &c.

Choir.

Priest.

Beaufe there is no other that fighteth for us, but only thou, O God. O God, make clean, &c.

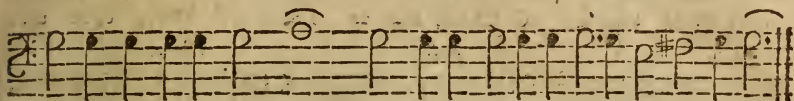
Choir.

After every Collect
the Choir answers

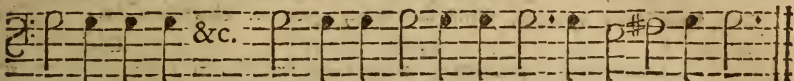
And take not thy ho-ly Spirit from us.

A--men.

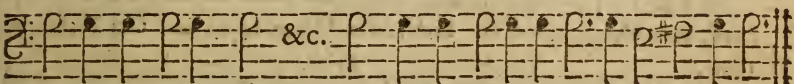
The Collects being ended, then followeth the Anthem. Upon usual Days that the Litany is appointed to be sung, it is by two of the Choir in the Middle of the Church, near the Bible Desk, the whole Choir answering them to the first four Petitions, in the same Tune and Words.



O God, the Father of Heav'n, have Mercy upon us mi-se-ra-ble Sinners.



O God the Son, &c. have Mercy up-on us, &c.



O God the Holy Ghost, &c. have Mercy up-on us, &c.

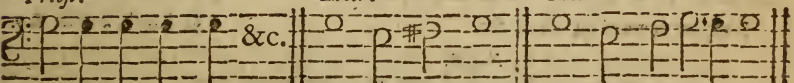


O ho-ly, blessed, &c. have Mercy upon us mi-se-ra-ble Sinners.

Priest.

Choir.

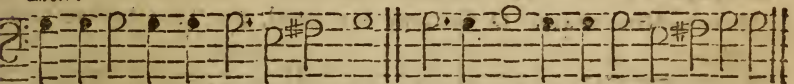
Choir.



Remember not, Lord; &c. Spare us, good Lord. Good Lord, de-li-ver us.

Choir.

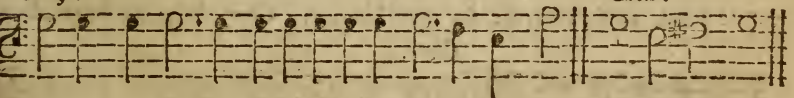
Choir.



We be-seech thee to hear us, good Lord. Son of God, we be-seech thee, &c.

Priest.

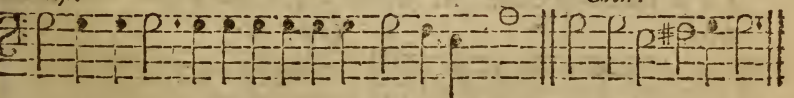
Choir.



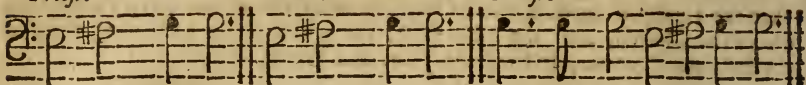
O Lamb of God, that tak-est a-way the Sins of the World. Grant us thy Peace.

Priest.

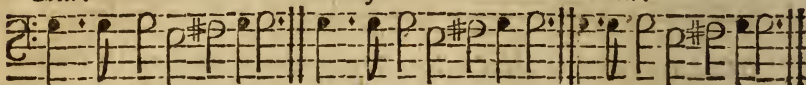
Choir.



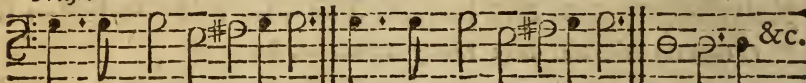
O Lamb of God, that takest a-way the Sins of the World. Have Mercy up-on us.

*Priest.**Choir.**Priest.*

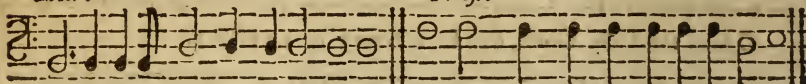
O Christ, hear us. O Christ, hear us. Lord, have Mercy upon us.

*Choir.**Priest.**Choir.*

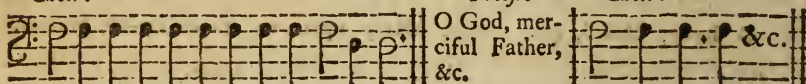
Lord, have Mercy up-on us. Christ, have Mercy up-on us. Christ, have, &c.

*Priest.**Choir.**Choir.*

Lord, have Mercy up-on us. Lord, have Mercy up-on us. Our Father, &c.

*Choir.**Priest.*

But de-li-ver us from E-vil. Amen. O Lord, deal not with us, &c.

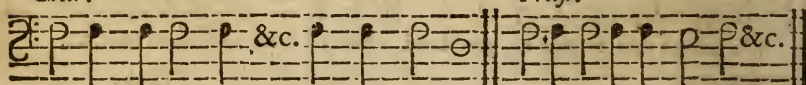
*Choir.**Priest.**Choir.*

Neither reward us after, &c.

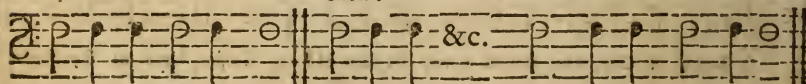
O Lord, a-rise, &c.

Priest.

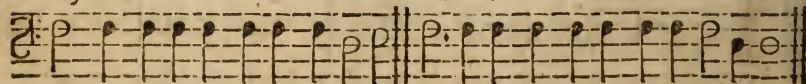
For thy Name's Sake. O God, we have heard, &c. Time be-fore them.

*Choir.**Priest.*

O Lord, a-rise, help, &c. for thine Honour. Glory be to the Father, &c.

Choir.

And to the Ho-ly Ghost. As it was, &c. World without End, A-men.

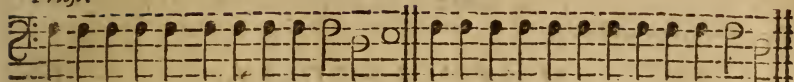
*Priest.**Choir.*

From our Enemies defend us, &c. Graciously look upon our, &c.

Priest.

Priest.

Choir.

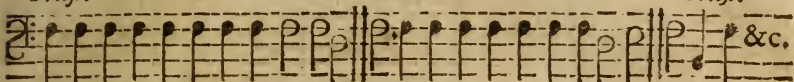


Pi--ti-ful-ly behold the Sorrow, &c. Merci-ful-ly forgive the Sins, &c.

Priest.

Choir.

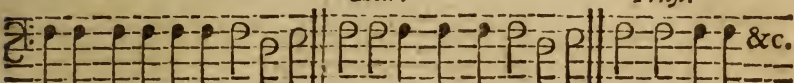
Priest.



Favour-ably with Mercy, &c. O Son of David, &c. Both now and

Choir.

Priest.

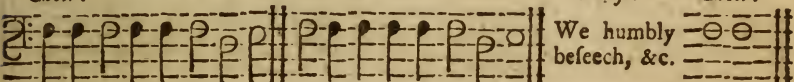


e-ver vouchsafe, &c. Graciously hear us, &c. O Lord, let thy

Choir.

Priest.

Choir.

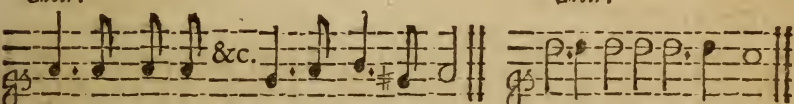


Mercy be, &c, As we do put our, &c, Amen.

The second Service is begun by the Priest, who reads the Lord's Prayer in one grave Tone, the deeper (if strong and audible) the better. Then the Collect before the Commandments, and the Commandments, in a higher Tone, the whole Choir singing, Lord, have Mercy upon us, &c. to the Organ, thus :

Choir.

Choir.



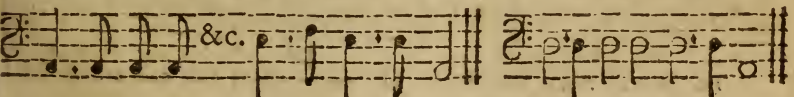
Lord, have Mer-cy, &c. Hearts to keep this Law,

Glo-ry be to thee, O Lord.



Lord, have Mer-cy, &c. Hearts to keep this Law.

Glo-ry be to thee, O Lord.



Then the Priest reads the Prayers before the Epistle, the Choir answering, Amen. When the Epistle is done, and the Gospel named, the Choir sings, Glory be to thee, O Lord, in the Form here set down.

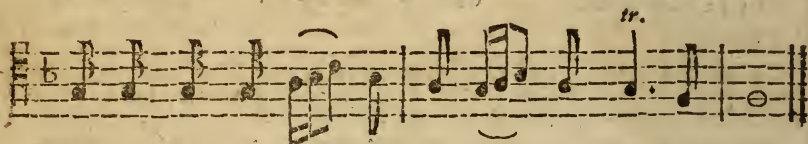
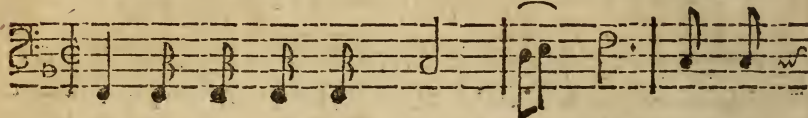
In the Afternoon Service, instead of Te Deum and Jubilate, is sung Magnificat and Nunc Dimittis.

MAGNIFICAT.

Tenor & Bassus.



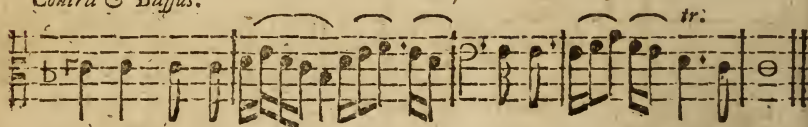
My Soul doth mag—ni—fy the Lord, and my



Spí—rit hath re—joi—ced in God my Sa—vi—our.



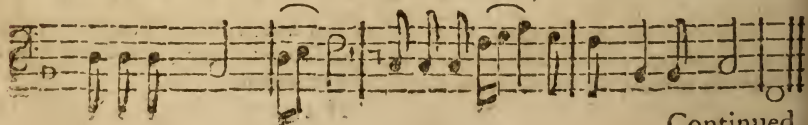
Contra & Bassus.



For he hath re—gard—ed the Lowliness of his Handmaiden.

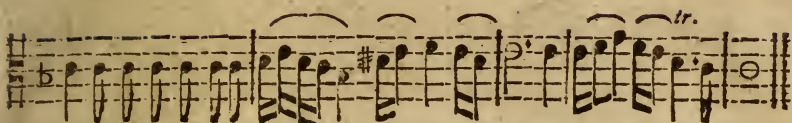


For behold from henceforth all Gene—rations shall call me Bles—fed.



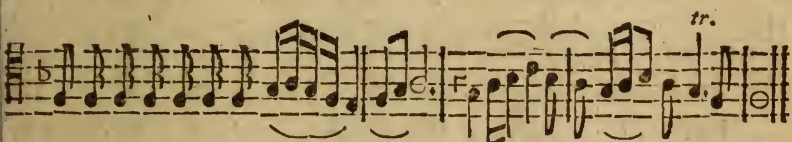
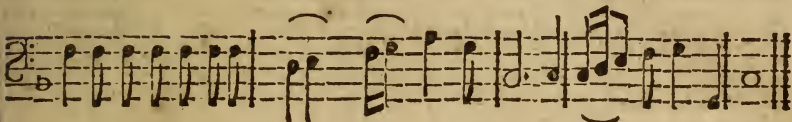
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Continued.



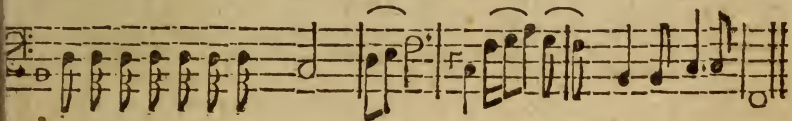
For he, &c.

mag—ni—fi—ed me, and ho—ly is his Name.



And his, &c.

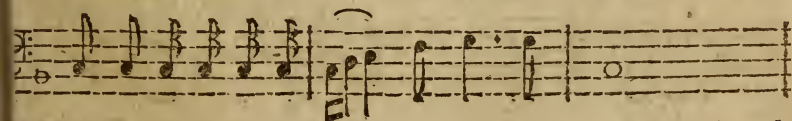
that fear him, thro'out all Ge—ne-ra-ti-ons.



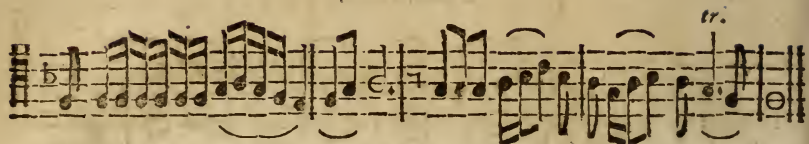
He hath shewed Strength with his Arm, he hath scatter'd the



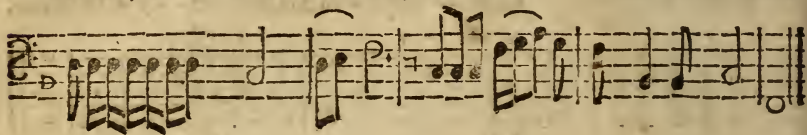
Proud in the I—ma—gi—na—tion of their Hearts.



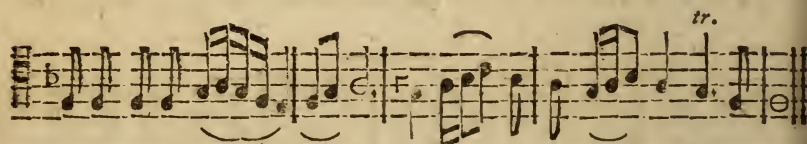
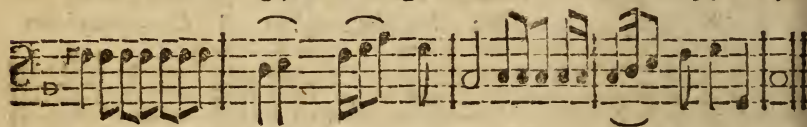
Continued.



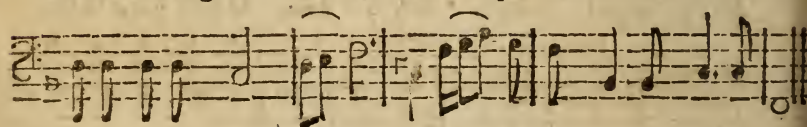
He hath, &c. from their Seat, and, &c. Hum-ble and Meek.



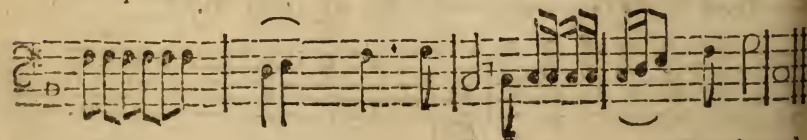
He hath, &c. —gry with good, &c. sent empty away.



He rememb'ring his Mer-cy, hath hol-pen his Ser-vant If-ra-el,

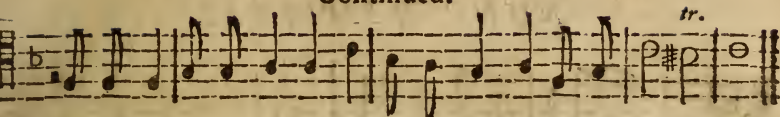


As he promised to our Fore-Fathers Abraham and his Seed for e—ver.

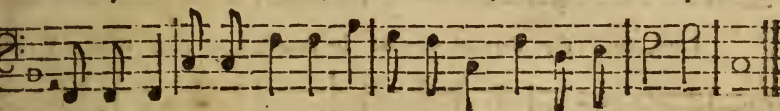


Continued.

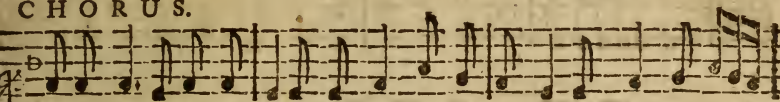
Continued.



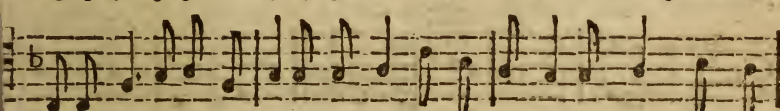
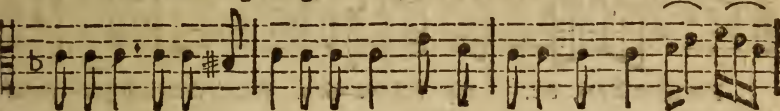
Glo-ry be to the Father, and to the Son, and to the Ho-ly Ghost.



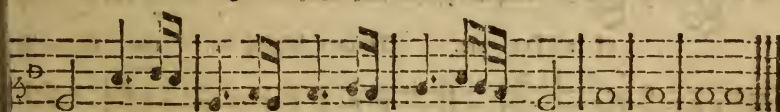
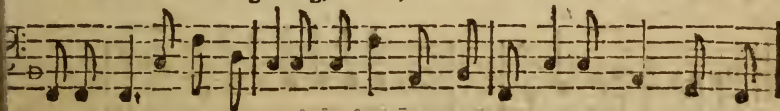
CHORUS.



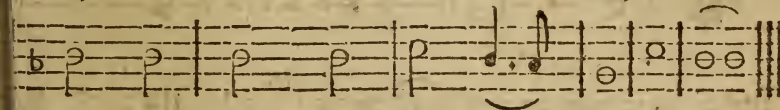
As it was in the Beginning, is now, and e-ver shall be, World without



As it was in the Be-gin-ning, is now, and e-ver shall be, World with-out



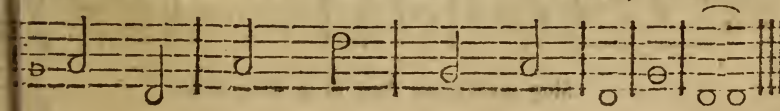
End, A—men, A—men.



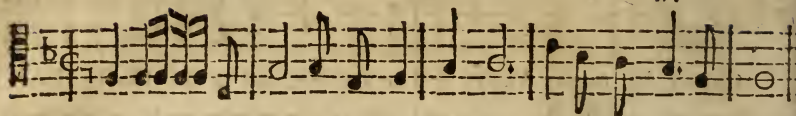
A—men, A—men, A—men, A—men.



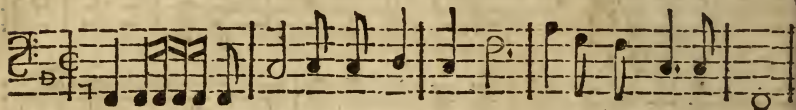
End, A—men, A—men.



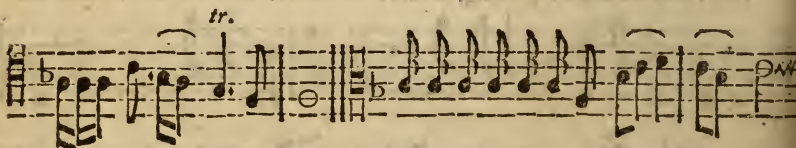
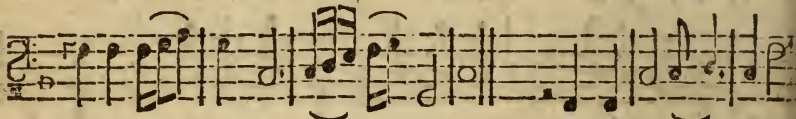
NUNC DIMITTIS.

tr.

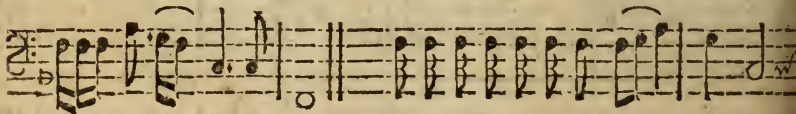
Lord, &c. thy Servant de-part in Peace, according to thy Word.



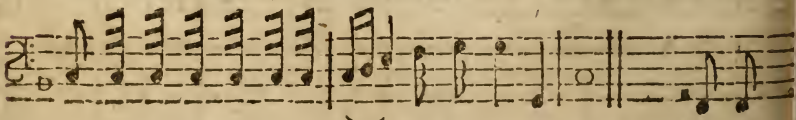
For mine Eyes, &c. thy Sal-va-tion. Which thou hast pre-pared



of all Peo-ple. To be a Light, &c. the Gen-tiles:



and to be the Glory of thy Peo-ple Is-ra-el. Glo-ry, &c.

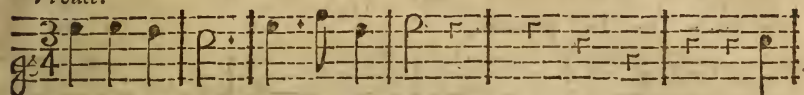


Sing the Gloria Patri as in Magnificat.

ANTHEMS *in* Four Parts.

ANTHEM I. *Taken out of the 48th PSALM.*

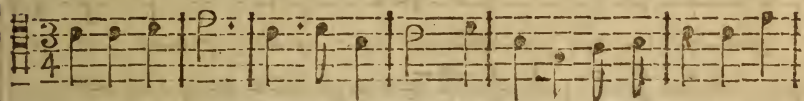
Vivace.



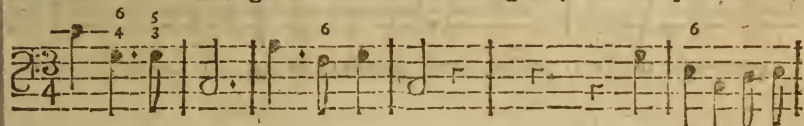
Great is the Lord, great is the Lord, and



and greatly



Great is the Lord, great is the Lord, and greatly to be praised, and



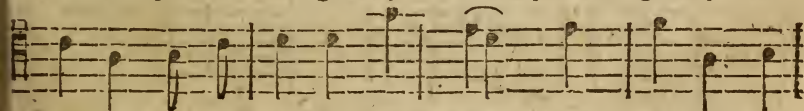
and greatly to be



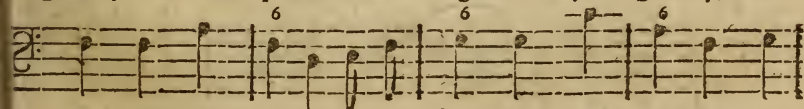
great-ly to be prai-fed, and great-ly to be prai-fed, and



to be prai-fed, and great-ly to be prai-fed, great-ly, and

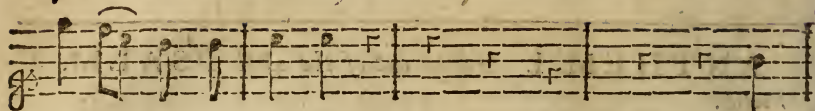


great-ly to be prai-fed, and great-ly, great-ly, and



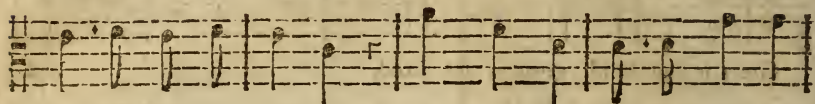
prai-fed, and greatly to be prai-fed, and great-ly, and

Continued.



great-ly to be prai-fed,

and



great-ly to be prai-fed, and great-ly to be prai-fed,

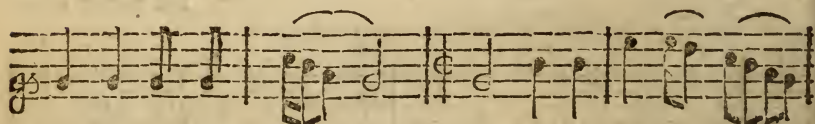


great-ly to be prai-fed,

and great-ly to be



great-ly to be prai-fed, and greatly to be prai-fed, and



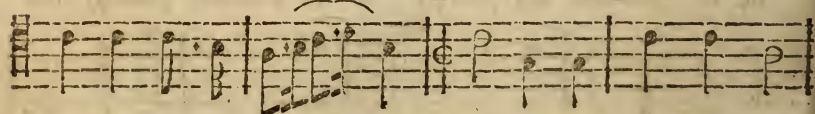
great-ly to be

prai——fed, in the Ci—ty of



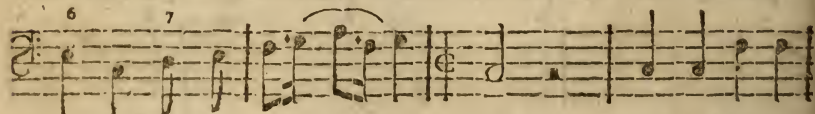
and great-ly to be prai——fed,

in the Ci—ty



prai-fed, to be

prai——fed, in the Ci—ty of



great-ly to be

prai——fed,

in the Ci—ty

Continued.

Continued.

God, in the Ci—ty of God, in the Moun—

of God, in the Ci—ty of God, in the Moun—

God, in the Ci—ty of God, in the

of God, in the Ci—ty of God, in the Moun—tain,

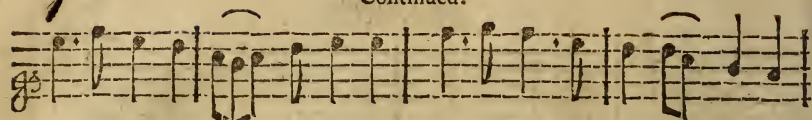
—tain, in the Mountain, in the Mountain of his Ho—li—nefs.

—tain, Moun—tain, in the Mountain of his Ho—li—nefs.

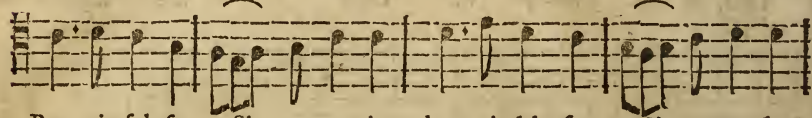
Moun—tain, in the Mountain of his ho—ly Ho—li—nefs.

in the Moun—tain, in the Mountain of his ho—ly Ho—li—nefs.

Continued.



Beau-ti-ful for Si—tu-a-tion, beau-ti-ful for Si—tu-a-tion,



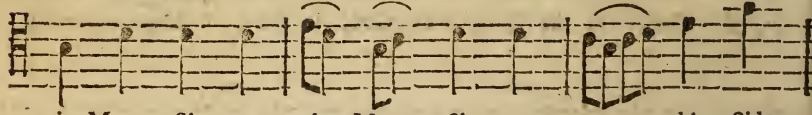
Beau-ti-ful for Si—tu-a-tion, beau-ti-ful for Si—tu-a-tion,



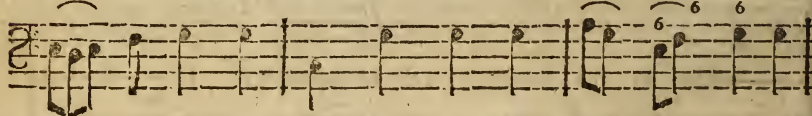
beau-ti-ful for Si—tu-a-tion, beau-ti-ful for



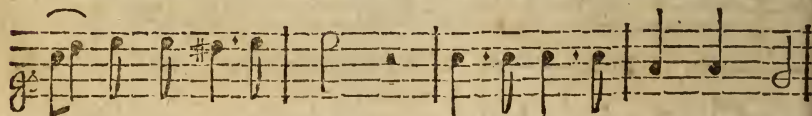
is Mount Si—on, is Mount Si—on, on this Side,



is Mount Si—on, is Mount Si—on, on this Side,



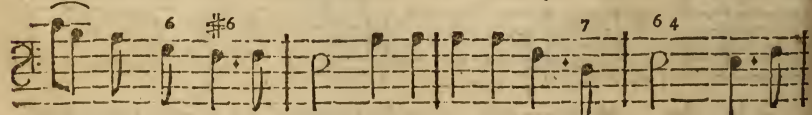
Si—tu-a-tion is Mount Si—on, is Mount Si—on,



on this Side of the North, the Ci—ty of our great King.

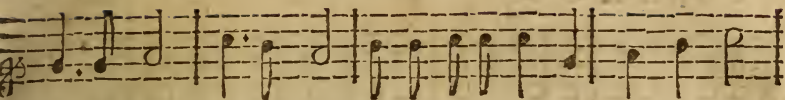


on this Side of the North, the Ci—ty of our great King.

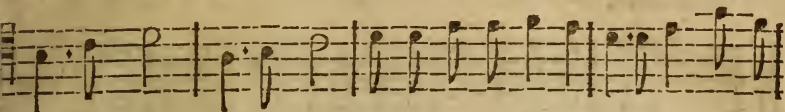


on this Side of the North, the Ci—ty of our great King. God is Continued.

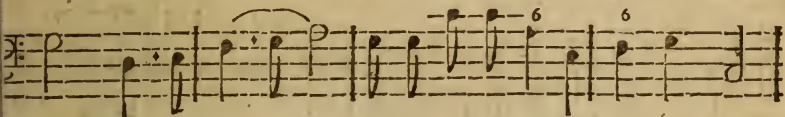
Continued.



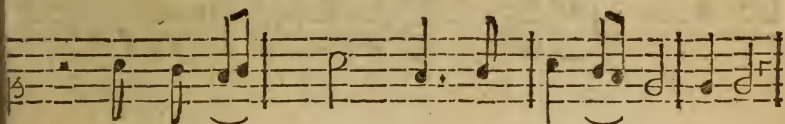
God is known, God is known in her Pa-la--ces for a Re--fuge;



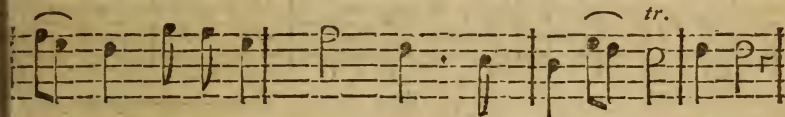
God is known, God is known in her Pa-la--ces for a Refuge; this is



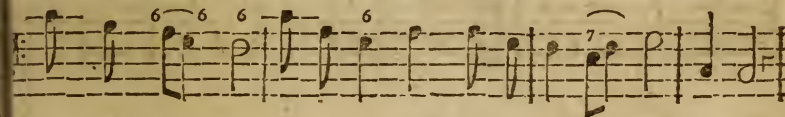
known, God is known in her Pa-la--ces for a Re--fuge;



this is our God, this is our God for e--ver.



our God, this is our God, this is our God for e--ver.

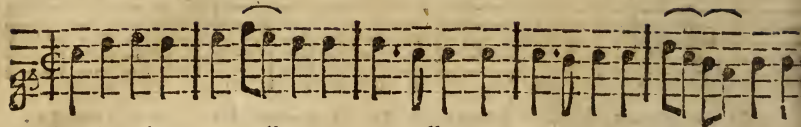


this is our God, this is our God, this is our God for e--ver.

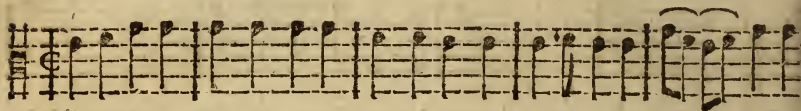
Continued.

CHORUS.

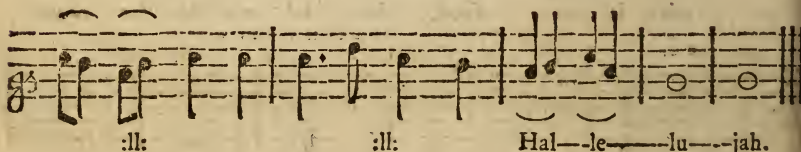
Continued.



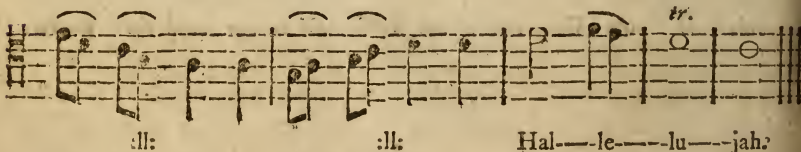
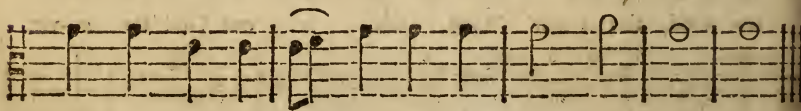
Hal-le-lu-jah, :||: :||: :||: :||:



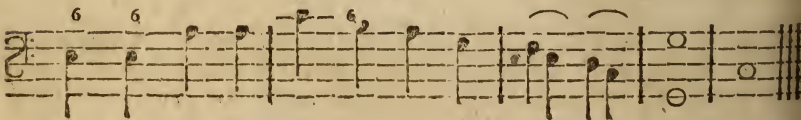
Hal-le-lu-jah, :||: :||: :||: :||:



:||: :||: Hal-le-lu-jah.

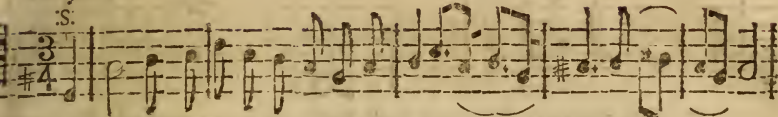


:||: :||: Hal-le-lu-jah.



ANTHEM II. Taken out of the 89th PSALM.

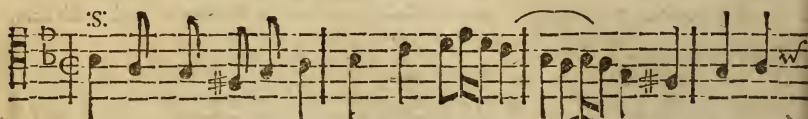
Tenor solus.



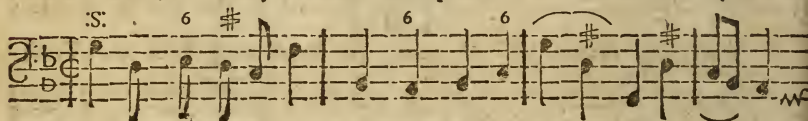
Continued.

2ⁿ

O Lord, the ve-ry Hea-vens shall prai—se thy won—



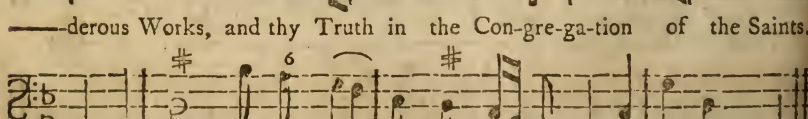
O Lord, the very Heavens shall prai—se thy won—



—derous Works, and thy Truth in the Con-gre-ga-tion of the Saints.

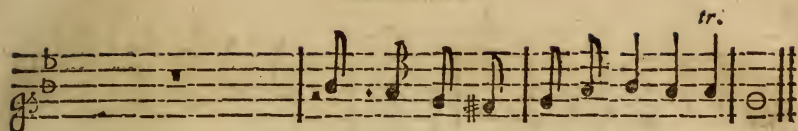


—derous Works, and thy Truth in the Con-gre-ga-tion of the Saints.

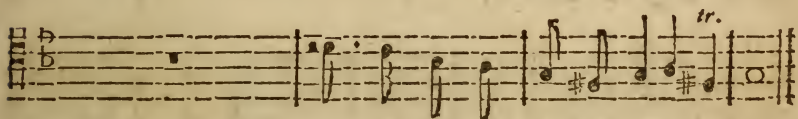
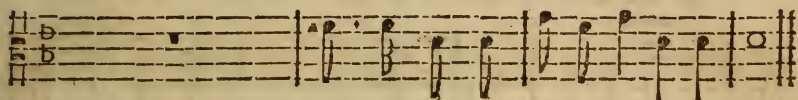


Continued.

Continued.



that may be com—pa—red un—to the Lord?



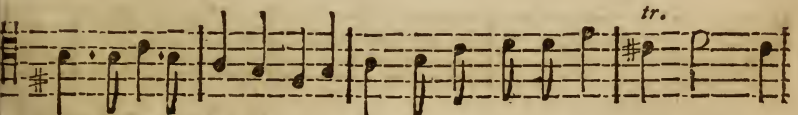
that may be com—pa—red un—to the Lord?



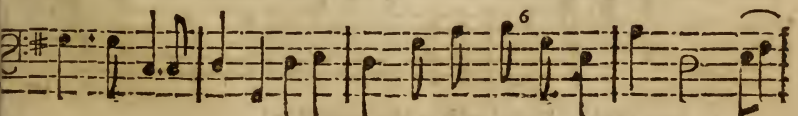
For who is he amongst the Clouds, &c.



God is ve-ry greatly to be fear'd in the Counfel of the Saints; and



God is ve-ry greatly to be fear'd in the Counfel of the Saints; and

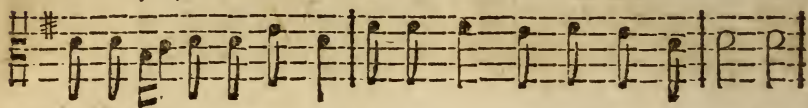


2nd

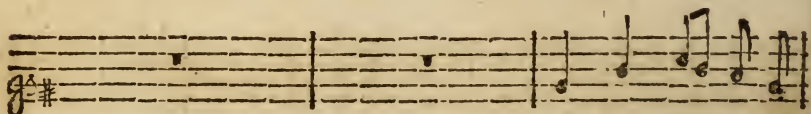
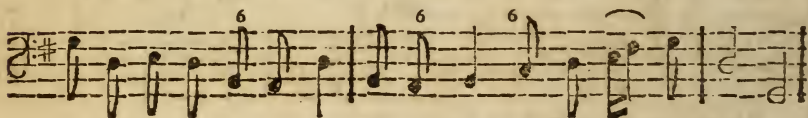
Continued.



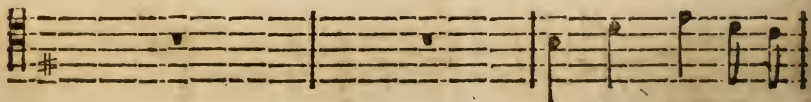
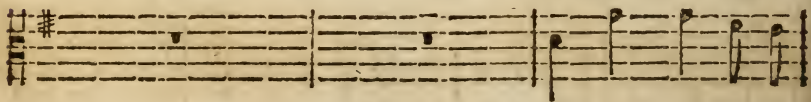
to be had in Re-ve-rence of all them that are round a--bout him.



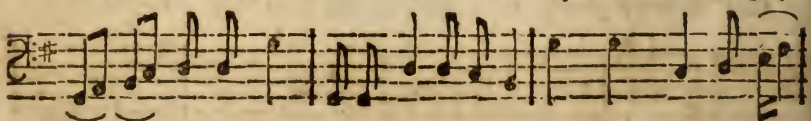
to be had in Re-ve-rence of all them that are round a--bout him.



Thy Truth, most mighty



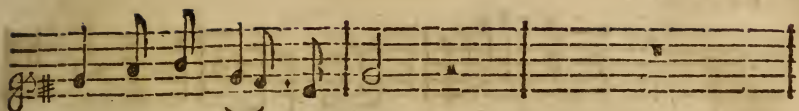
Thy Truth, most mighty



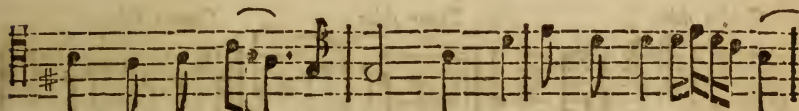
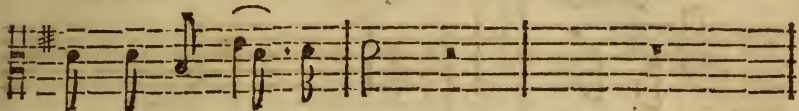
O Lord God of Hosts ! who is like unto thee ?

Continued.

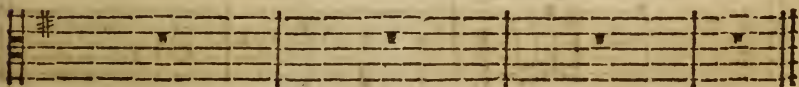
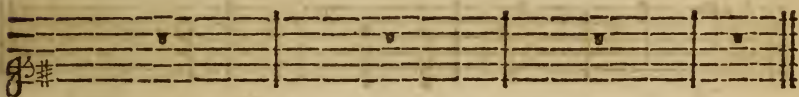
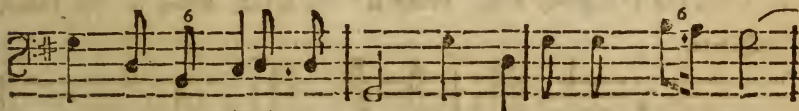
Continued.



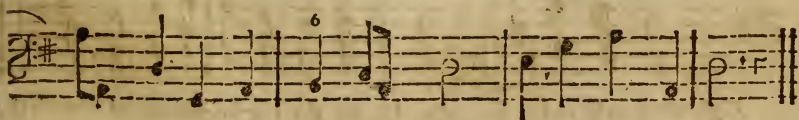
Lord, is on ev'---ry Side;



Lord, is on ev'---ry Side; thou stil-left the Ra---



ging of the Sea:

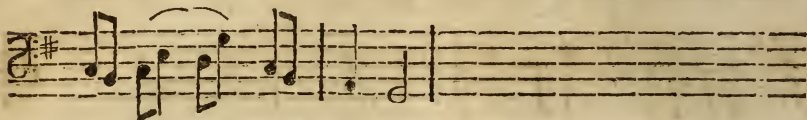


2nd

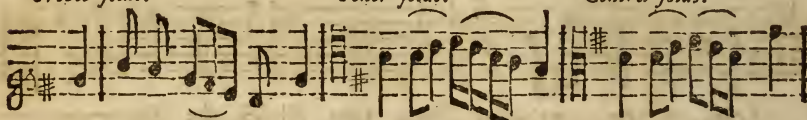
Continued.

Bassus solus.

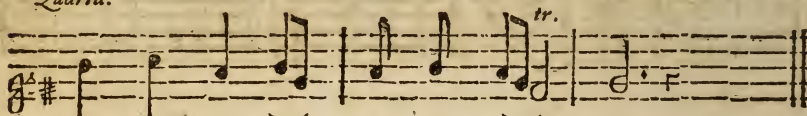
Thou stil—left the Wav—es thereof when



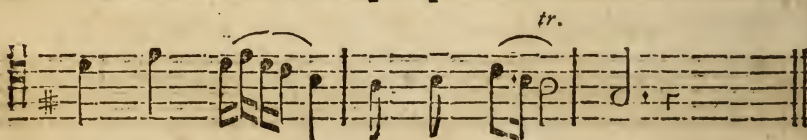
th—ey a—rise.

*Treble solus.**Tenor solus.**Contra solus.*

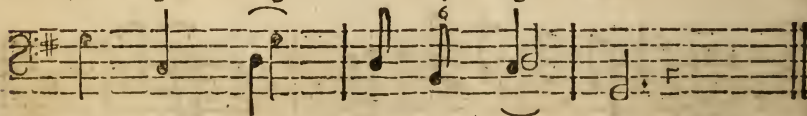
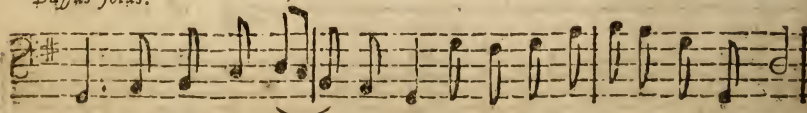
Thou hast a migh-ty Arm, strong is thy Hand, strong is thy Hand,

Quarta.

and high is, high is thy right Hand.



and high, high is thy right Hand.

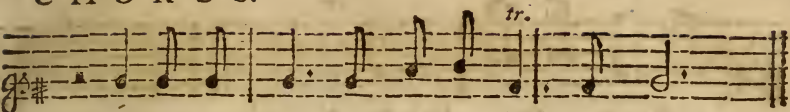
*Bassus solus.*

Righ-teous-ness and E—qui-ty are the Ha-bi-tations of thy Seat ;

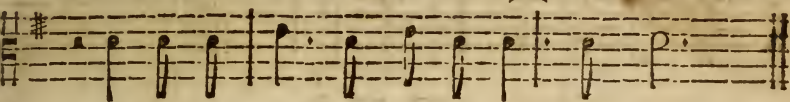
Continued.

Continued.

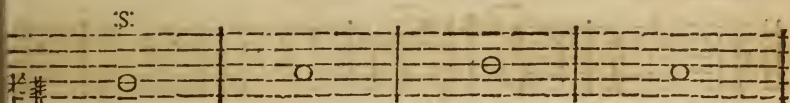
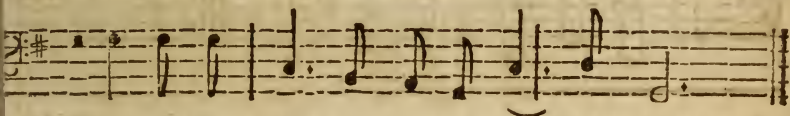
CHORUS.



Mer-cy and Truth shall go be—fore thy Face.



Mer-cy and Truth shall go be—fore thy Face.



Hal—le—lu—jah,

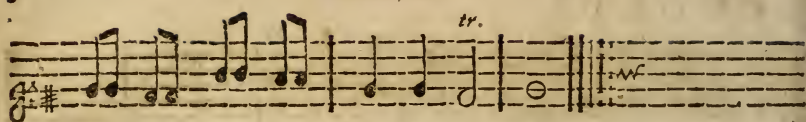


Hal—le—lu—jah,

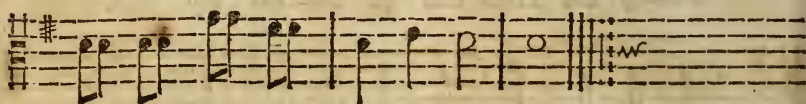


Continued.

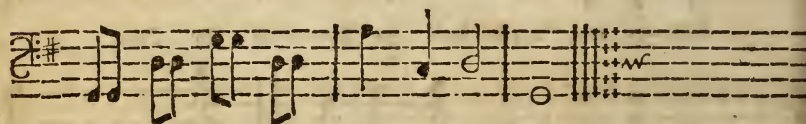
Continued.



:ll: :ll: Hal-le-lu-jah.

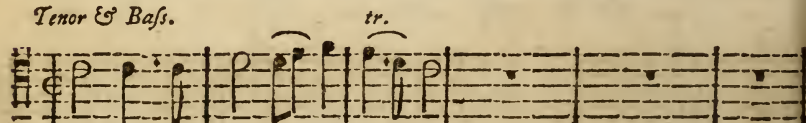


:ll: :ll: Hal-le-lu-jah.

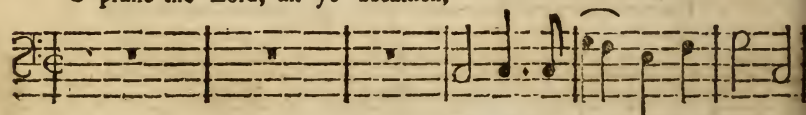


ANTHEM III. Taken out of the 117th PSALM.

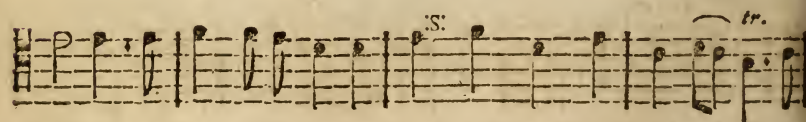
Tenor & Bass.



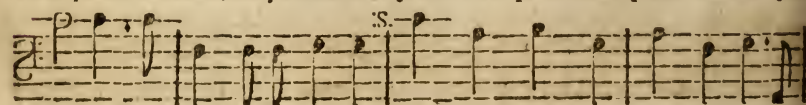
O praise the Lord, all ye Heathen,



O praise the Lord, all ye Heathen,

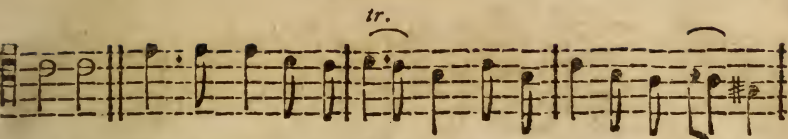


O praise the Lord, all ye Heathen, praise him, praise him, praise him all ye

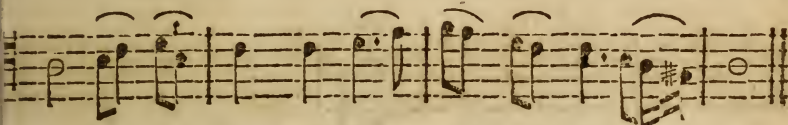
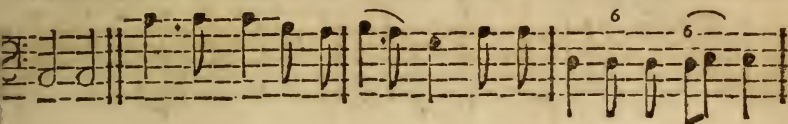


Continued.

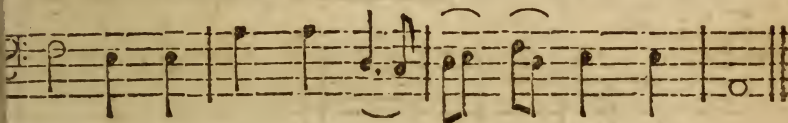
Continued.



Nations. For his mer-ci--ful Kind-ness, for his mer-ci--ful Kindness,



is e---ver more, and more, and more to---wards us.



Tenor solus.



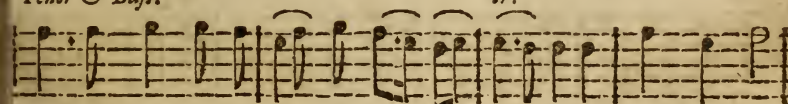
And the Truth of the Lord en--dur--eth,

Bassus solus.



And the Truth of the Lord en--dur--eth,

Tenor & Bass.

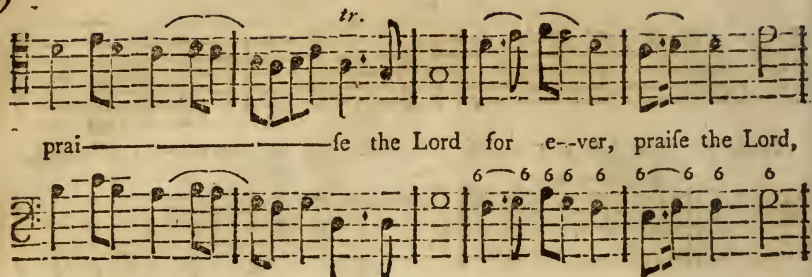


and the Truth of the Lord en--dur--eth for e-ver; praise the Lord,

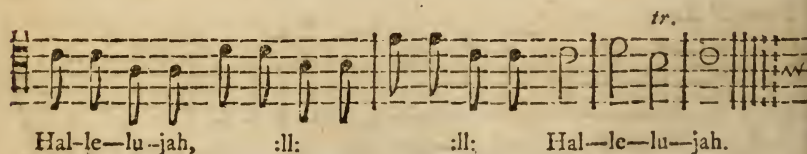
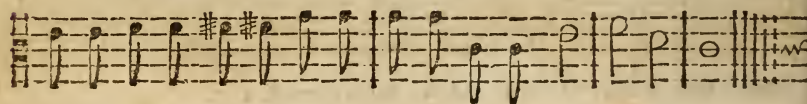
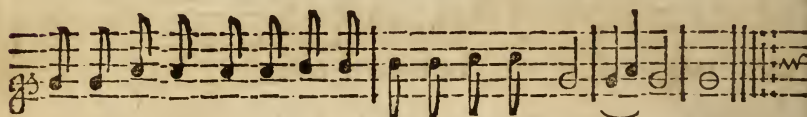


Continued.

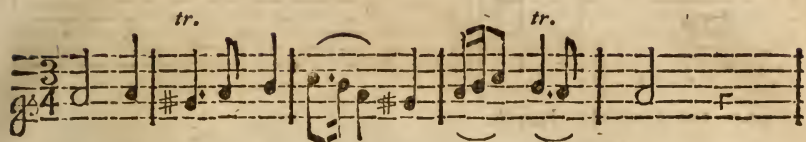
Continued.



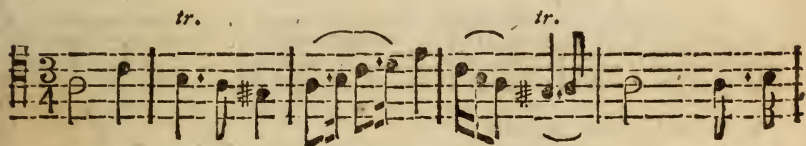
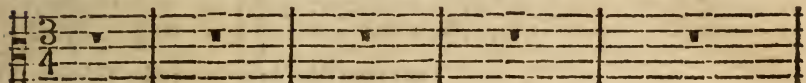
HALLELUJAH S.



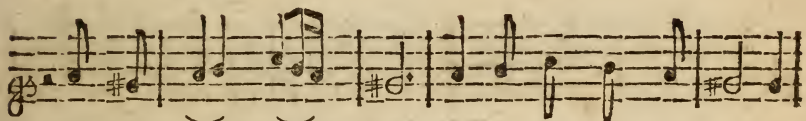
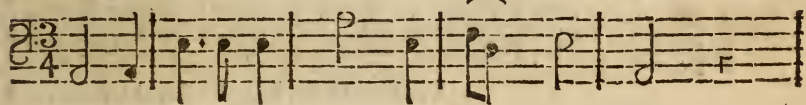
ANTHEM IV. *Taken out of the 81st PSALM.*



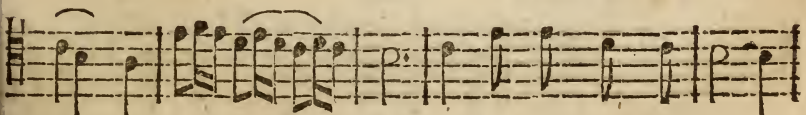
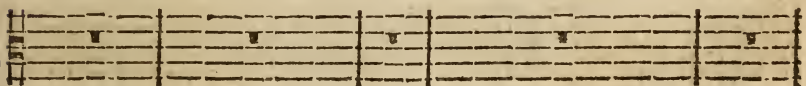
Sing we mer-ri-ly un—to God our Strength,



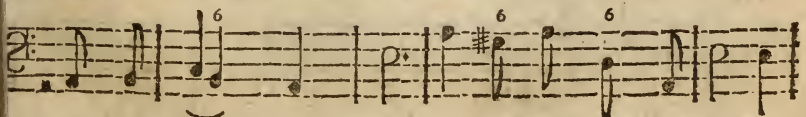
Sing we mer-ri-ly un—to God our Strength, make a



make a chear—ful Noife un—to the God of Ja—cob,

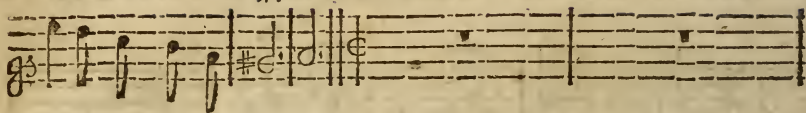


chear—ful Noi—fe un—to the God of. Ja—cob,

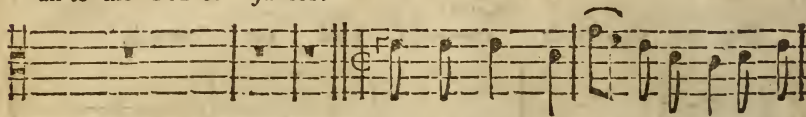


make a chear—ful Noife

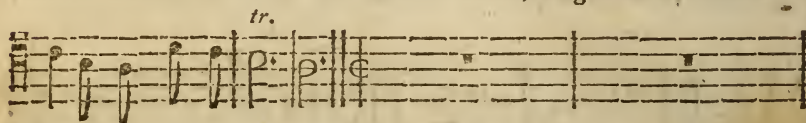
Continued.



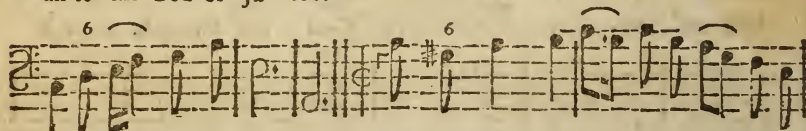
un-to the God of Ja-cob.



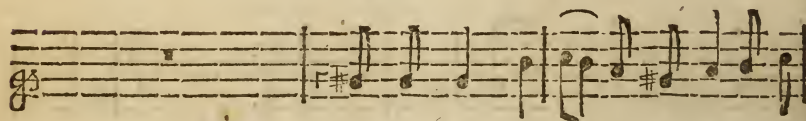
Take the Psalm, bring hither the Tabret and



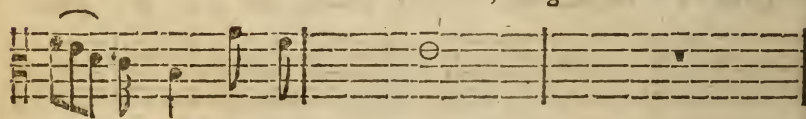
un-to the God of Ja-cob.



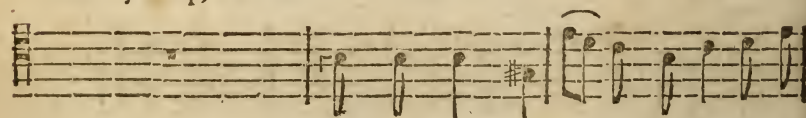
Take the Psalm, bring hi-ther the Tabret and



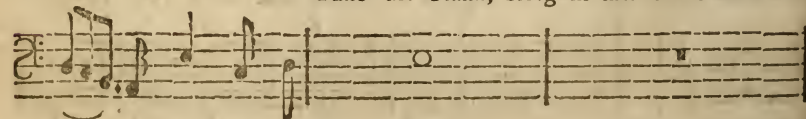
Take the Psalm, bring hi-ther the Tabret and



mer--ry Harp, with the Lute.



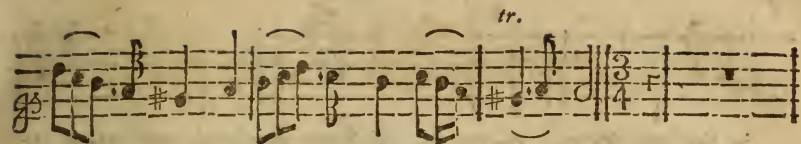
Take the Psalm, bring hi-ther the Tabret and



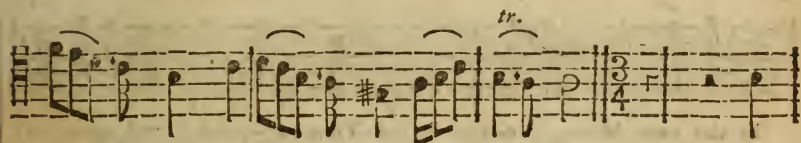
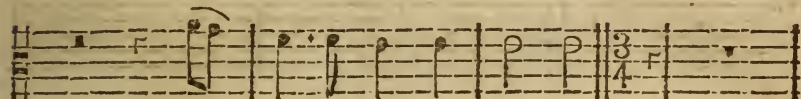
mer--ry Harp, with the Lute.

Continued.

Continued.

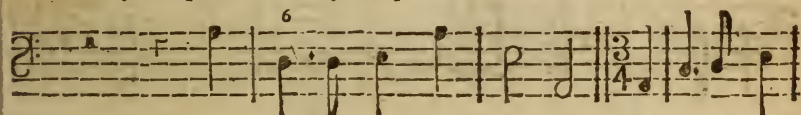


mer—ry Harp, and mer—ry Harp, with the Lute.

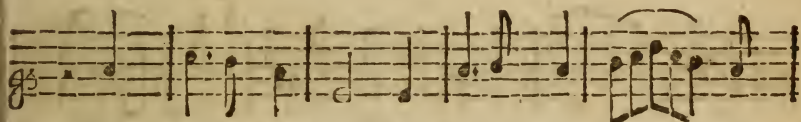


mer—ry Harp, and mer—ry Harp, with the Lute.

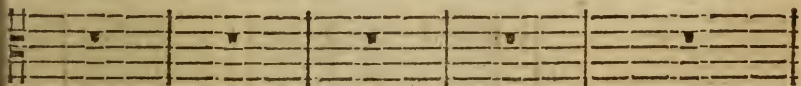
Blow



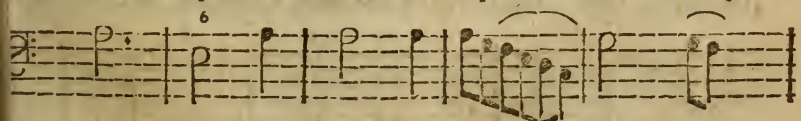
Blow up the Trum-



Blow up the Trum-pet, the Trumpet, the Trum—pet

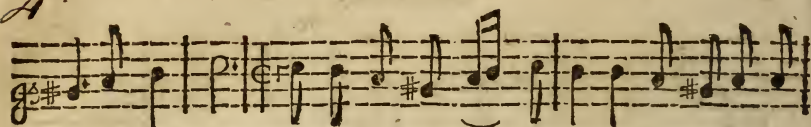


up the Trum—pet, the Trum—pet, the Trum—pet



—pet, the Trum—pet, the Trum—pet, Continued.

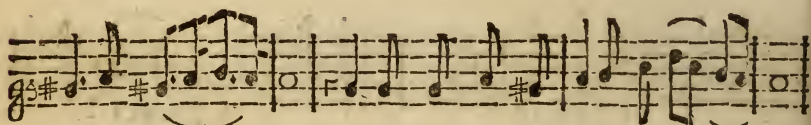
Continued.



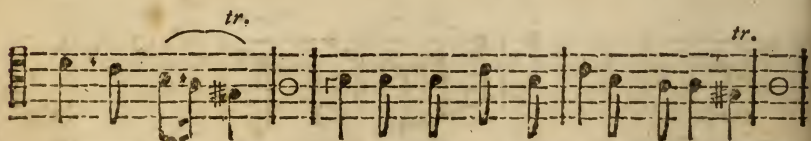
in the new Moon, e--ven in the Time appointed, and up-on our



in the new Moon, e--ven in the Time ap--pointed, and upon our



fo-lemn Feast Day ; For this was made a Statute in If--ra--el,

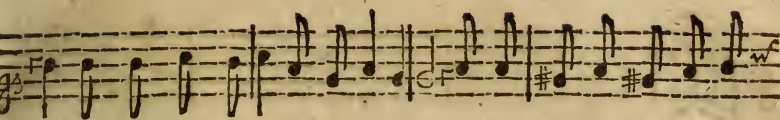


fo-lemn Feast Day : For this was made a Statute in If--ra--el,

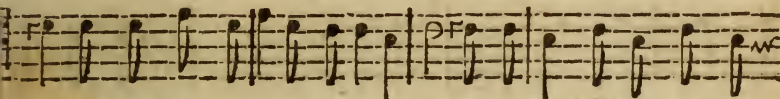
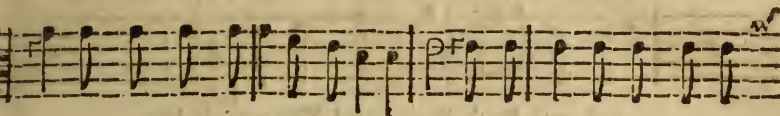


Continued.

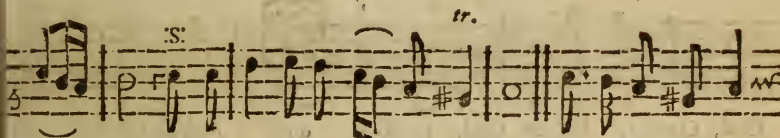
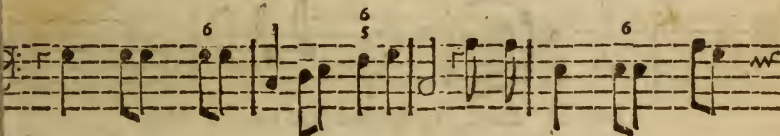
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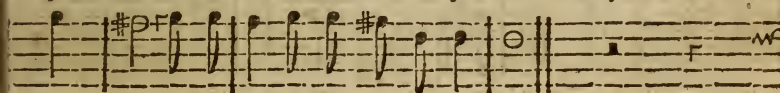
for this was made a Statute in If-ra-el, and a Law of the God of



for this was made a Statute in If-ra-el, and a Law of the God of



Ja—cob, and a Law of the God of Ja—cob. Glo-ry be to God

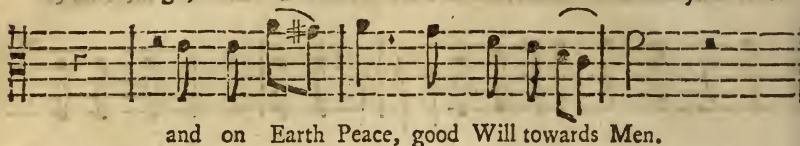
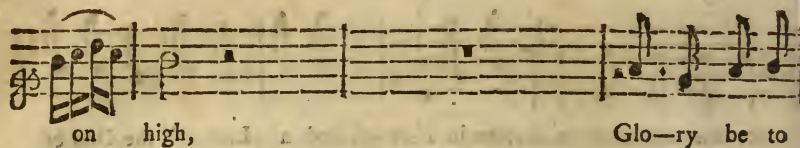


Ja—cob, and a Law of the God of Ja—cob. Glory be to God

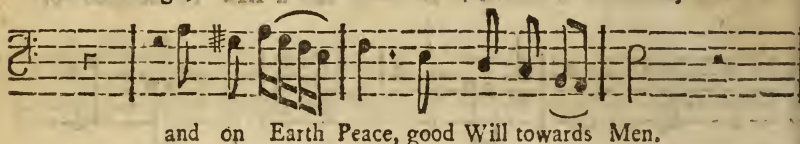
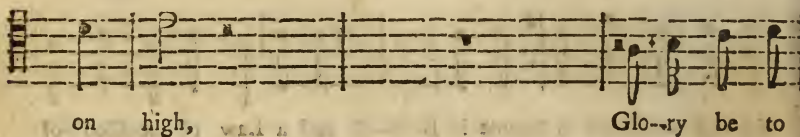


Continued,

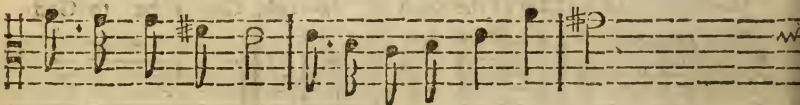
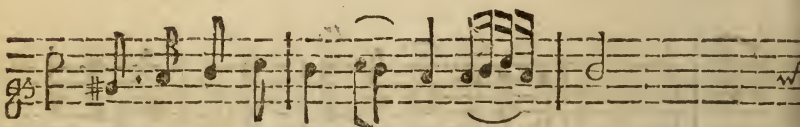
Continued.



and on Earth Peace, good Will towards Men.



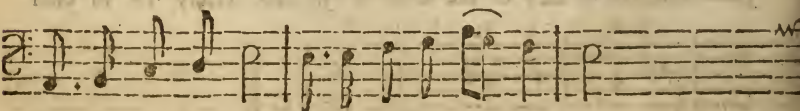
and on Earth Peace, good Will towards Men.



Glo-ry be to God, Glo-ry be to God on high,



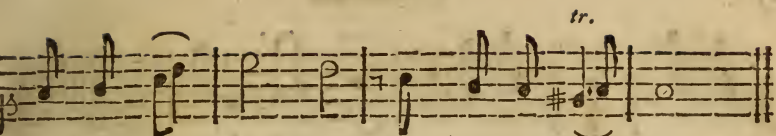
Glo-ry be to God, Glo-ry be to God on high,



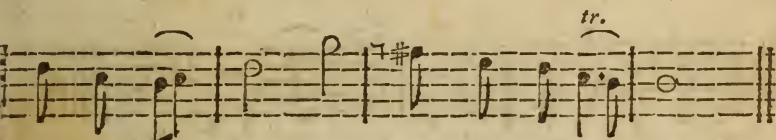
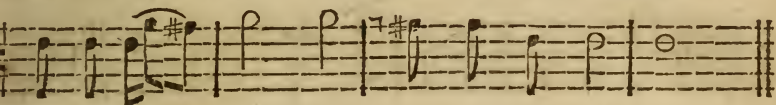
Glo-ry be to God, Glo-ry be to God on high,

Continued.

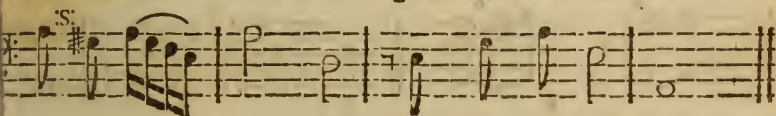
Continued.



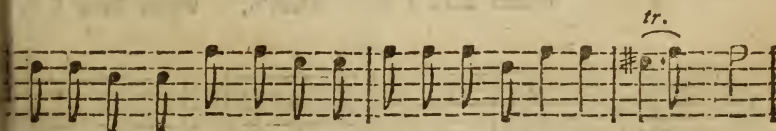
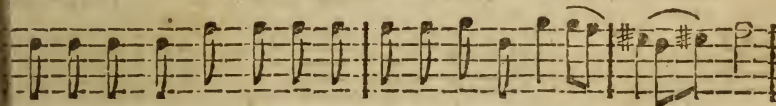
and on Earth Peace, Peace, good Will to--wards Men.



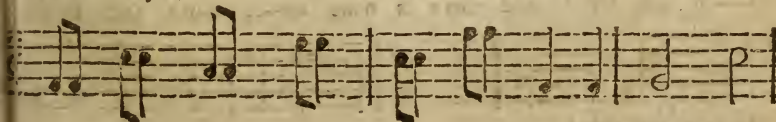
and on Earth Peace, Peace, good Will to--wards Men.



Hal--le--lu--jah, :||: :||: :||:



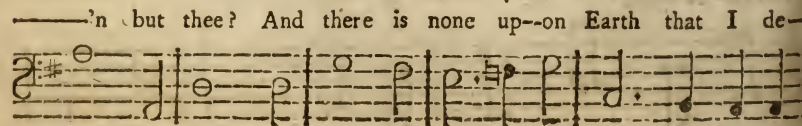
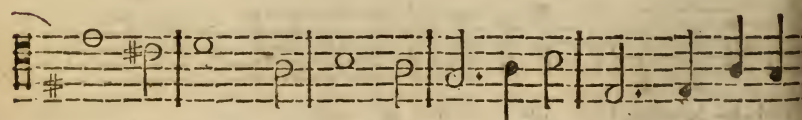
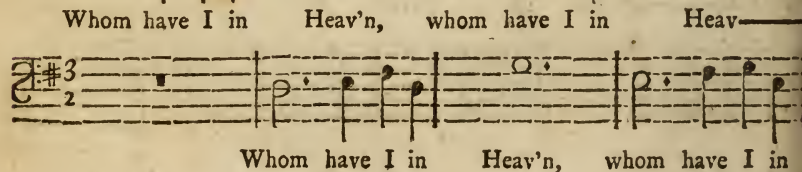
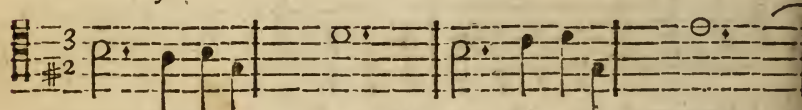
Hal--le--lu--jah, :||: :||: :||:



Continued.

Continued.

5.

A N T H E M V. *Taken out of the 73d Psalm.**Tenor & Bass.*

Heav'n but thee?

Continued

Continued.

fire be-fid-es thee, thee.

Largo. Piano.
tr.

My Strength and my Heart fail-eth;

CHORUS. *Forte.*

But God is the Strength of my Heart and my Portion for e-ver, e-ver.

But God is the Strength of my Heart and my Portion for e-ver, e-ver.

But God is the Strength of my Heart and my Portion for e-ver, e-ver.

But God is the Strength of my Heart and my Portion for e-ver, e-ver.

M

HALLE.

HALLELUJAH.

Handwritten musical notation for the first system of 'The Rose Tree'. It is written on a single five-line staff in G major (one sharp, F#) and 3/4 time. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (half), D2 (half), C2 (half), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (half), D1 (half), C1 (half), B0 (quarter), A0 (quarter), G0 (quarter), F#0 (quarter), E0 (half), D0 (half), C0 (half), B-1 (quarter), A-1 (quarter), G-1 (quarter), F#-1 (quarter), E-1 (half), D-1 (half), C-1 (half), B-2 (quarter), A-2 (quarter), G-2 (quarter), F#-2 (quarter), E-2 (half), D-2 (half), C-2 (half), B-3 (quarter), A-3 (quarter), G-3 (quarter), F#-3 (quarter), E-3 (half), D-3 (half), C-3 (half), B-4 (quarter), A-4 (quarter), G-4 (quarter), F#-4 (quarter), E-4 (half), D-4 (half), C-4 (half), B-5 (quarter), A-5 (quarter), G-5 (quarter), F#-5 (quarter), E-5 (half), D-5 (half), C-5 (half), B-6 (quarter), A-6 (quarter), G-6 (quarter), F#-6 (quarter), E-6 (half), D-6 (half), C-6 (half), B-7 (quarter), A-7 (quarter), G-7 (quarter), F#-7 (quarter), E-7 (half), D-7 (half), C-7 (half), B-8 (quarter), A-8 (quarter), G-8 (quarter), F#-8 (quarter), E-8 (half), D-8 (half), C-8 (half), B-9 (quarter), A-9 (quarter), G-9 (quarter), F#-9 (quarter), E-9 (half), D-9 (half), C-9 (half), B-10 (quarter), A-10 (quarter), G-10 (quarter), F#-10 (quarter), E-10 (half), D-10 (half), C-10 (half), B-11 (quarter), A-11 (quarter), G-11 (quarter), F#-11 (quarter), E-11 (half), D-11 (half), C-11 (half), B-12 (quarter), A-12 (quarter), G-12 (quarter), F#-12 (quarter), E-12 (half), D-12 (half), C-12 (half), B-13 (quarter), A-13 (quarter), G-13 (quarter), F#-13 (quarter), E-13 (half), D-13 (half), C-13 (half), B-14 (quarter), A-14 (quarter), G-14 (quarter), F#-14 (quarter), E-14 (half), D-14 (half), C-14 (half), B-15 (quarter), A-15 (quarter), G-15 (quarter), F#-15 (quarter), E-15 (half), D-15 (half), C-15 (half), B-16 (quarter), A-16 (quarter), G-16 (quarter), F#-16 (quarter), E-16 (half), D-16 (half), C-16 (half), B-17 (quarter), A-17 (quarter), G-17 (quarter), F#-17 (quarter), E-17 (half), D-17 (half), C-17 (half), B-18 (quarter), A-18 (quarter), G-18 (quarter), F#-18 (quarter), E-18 (half), D-18 (half), C-18 (half), B-19 (quarter), A-19 (quarter), G-19 (quarter), F#-19 (quarter), E-19 (half), D-19 (half), C-19 (half), B-20 (quarter), A-20 (quarter), G-20 (quarter), F#-20 (quarter), E-20 (half), D-20 (half), C-20 (half), B-21 (quarter), A-21 (quarter), G-21 (quarter), F#-21 (quarter), E-21 (half), D-21 (half), C-21 (half), B-22 (quarter), A-22 (quarter), G-22 (quarter), F#-22 (quarter), E-22 (half), D-22 (half), C-22 (half), B-23 (quarter), A-23 (quarter), G-23 (quarter), F#-23 (quarter), E-23 (half), D-23 (half), C-23 (half), B-24 (quarter), A-24 (quarter), G-24 (quarter), F#-24 (quarter), E-24 (half), D-24 (half), C-24 (half), B-25 (quarter), A-25 (quarter), G-25 (quarter), F#-25 (quarter), E-25 (half), D-25 (half), C-25 (half), B-26 (quarter), A-26 (quarter), G-26 (quarter), F#-26 (quarter), E-26 (half), D-26 (half), C-26 (half), B-27 (quarter), A-27 (quarter), G-27 (quarter), F#-27 (quarter), E-27 (half), D-27 (half), C-27 (half), B-28 (quarter), A-28 (quarter), G-28 (quarter), F#-28 (quarter), E-28 (half), D-28 (half), C-28 (half), B-29 (quarter), A-29 (quarter), G-29 (quarter), F#-29 (quarter), E-29 (half), D-29 (half), C-29 (half), B-30 (quarter), A-30 (quarter), G-30 (quarter), F#-30 (quarter), E-30 (half), D-30 (half), C-30 (half), B-31 (quarter), A-31 (quarter), G-31 (quarter), F#-31 (quarter), E-31 (half), D-31 (half), C-31 (half), B-32 (quarter), A-32 (quarter), G-32 (quarter), F#-32 (quarter), E-32 (half), D-32 (half), C-32 (half), B-33 (quarter), A-33 (quarter), G-33 (quarter), F#-33 (quarter), E-33 (half), D-33 (half), C-33 (half), B-34 (quarter), A-34 (quarter), G-34 (quarter), F#-34 (quarter), E-34 (half), D-34 (half), C-34 (half), B-35 (quarter), A-35 (quarter), G-35 (quarter), F#-35 (quarter), E-35 (half), D-35 (half), C-35 (half), B-36 (quarter), A-36 (quarter), G-36 (quarter), F#-36 (quarter), E-36 (half), D-36 (half), C-36 (half), B-37 (quarter), A-37 (quarter), G-37 (quarter), F#-37 (quarter), E-37 (half), D-37 (half), C-37 (half), B-38 (quarter), A-38 (quarter), G-38 (quarter), F#-38 (quarter), E-38 (half), D-38 (half), C-38 (half), B-39 (quarter), A-39 (quarter), G-39 (quarter), F#-39 (quarter), E-39 (half), D-39 (half), C-39 (half), B-40 (quarter), A-40 (quarter), G-40 (quarter), F#-40 (quarter), E-40 (half), D-40 (half), C-40 (half), B-41 (quarter), A-41 (quarter), G-41 (quarter), F#-41 (quarter), E-41 (half), D-41 (half), C-41 (half), B-42 (quarter), A-42 (quarter), G-42 (quarter), F#-42 (quarter), E-42 (half), D-42 (half), C-42 (half), B-43 (quarter), A-43 (quarter), G-43 (quarter), F#-43 (quarter), E-43 (half), D-43 (half), C-43 (half), B-44 (quarter), A-44 (quarter), G-44 (quarter), F#-44 (quarter), E-44 (half), D-44 (half), C-44 (half), B-45 (quarter), A-45 (quarter), G-45 (quarter), F#-45 (quarter), E-45 (half), D-45 (half), C-45 (half), B-46 (quarter), A-46 (quarter), G-46 (quarter), F#-46 (quarter), E-46 (half), D-46 (half), C-46 (half), B-47 (quarter), A-47 (quarter), G-47 (quarter), F#-47 (quarter), E-47 (half), D-47 (half), C-47 (half), B-48 (quarter), A-48 (quarter), G-48 (quarter), F#-48 (quarter), E-48 (half), D-48 (half), C-48 (half), B-49 (quarter), A-49 (quarter), G-49 (quarter), F#-49 (quarter), E-49 (half), D-49 (half), C-49 (half), B-50 (quarter), A-50 (quarter), G-50 (quarter), F#-50 (quarter), E-50 (half), D-50 (half), C-50 (half), B-51 (quarter), A-51 (quarter), G-51 (quarter), F#-51 (quarter), E-51 (half), D-51 (half), C-51 (half), B-52 (quarter), A-52 (quarter), G-52 (quarter), F#-52 (quarter), E-52 (half), D-52 (half), C-52 (half), B-53 (quarter), A-53 (quarter), G-53 (quarter), F#-53 (quarter), E-53 (half), D-53 (half), C-53 (half), B-54 (quarter), A-54 (quarter), G-54 (quarter), F#-54 (quarter), E-54 (half), D-54 (half), C-54 (half), B-55 (quarter), A-55 (quarter), G-55 (quarter), F#-55 (quarter), E-55 (half), D-55 (half), C-55 (half), B-56 (quarter), A-56 (quarter), G-56 (quarter), F#-56 (quarter), E-56 (half), D-56 (half), C-56 (half), B-57 (quarter), A-57 (quarter), G-57 (quarter), F#-57 (quarter), E-57 (half), D-57 (half), C-57 (half), B-58 (quarter), A-58 (quarter), G-58 (quarter), F#-58 (quarter), E-58 (half), D-58 (half), C-58 (half), B-59 (quarter), A-59 (quarter), G-59 (quarter), F#-59 (quarter), E-59 (half), D-59 (half), C-59 (half), B-60 (quarter), A-60 (quarter), G-60 (quarter), F#-60 (quarter), E-60 (half), D-60 (half), C-60 (half), B-61 (quarter), A-61 (quarter), G-61 (quarter), F#-61 (quarter), E-61 (half), D-61 (half), C-61 (half), B-62 (quarter), A-62 (quarter), G-62 (quarter), F#-62 (quarter), E-62 (half), D-62 (half), C-62 (half), B-63 (quarter), A-63 (quarter), G-63 (quarter), F#-63 (quarter), E-63 (half), D-63 (half), C-63 (half), B-64 (quarter), A-64 (quarter), G-64 (quarter), F#-64 (quarter), E-64 (half), D-64 (half), C-64 (half), B-65 (quarter), A-65 (quarter), G-65 (quarter), F#-65 (quarter), E-65 (half), D-65 (half), C-65 (half), B-66 (quarter), A-66 (quarter), G-66 (quarter), F#-66 (quarter), E-66 (half), D-66 (half), C-66 (half), B-67 (quarter), A-67 (quarter), G-67 (quarter), F#-67 (quarter), E-67 (half), D-67 (half), C-67 (half), B-68 (quarter), A-68 (quarter), G-68 (quarter), F#-68 (quarter), E-68 (half), D-68 (half), C-68 (half), B-69 (quarter), A-69 (quarter), G-69 (quarter), F#-69 (quarter), E-69 (half), D-69 (half), C-69 (half), B-70 (quarter), A-70 (quarter), G-70 (quarter), F#-70 (quarter), E-70 (half), D-70 (half), C-70 (half), B-71 (quarter), A-71 (quarter), G-71 (quarter), F#-71 (quarter), E-71 (half), D-71 (half), C-71 (half), B-72 (quarter), A-72 (quarter), G-72 (quarter), F#-72 (quarter), E-72 (half), D-72 (half), C-72 (half), B-73 (quarter), A-73 (quarter), G-73 (quarter), F#-73 (quarter), E-73 (half), D-73 (half), C-73 (half), B-74 (quarter), A-74 (quarter), G-74 (quarter), F#-74 (quarter), E-74 (half), D-74 (half), C-74 (half), B-75 (quarter), A-75 (quarter), G-75 (quarter), F#-75 (quarter), E-75 (half), D-75 (half), C-75 (half), B-76 (quarter), A-76 (quarter), G-76 (quarter), F#-76 (quarter), E-76 (half), D-76 (half), C-76 (half), B-77 (quarter), A-77 (quarter), G-77 (quarter), F#-77 (quarter), E-77 (half), D-77 (half), C-77 (half), B-78 (quarter), A-78 (quarter), G-78 (quarter), F#-78 (quarter), E-78 (half), D-78 (half), C-78 (half), B-

Halle—lujah, :ll: :ll: :ll: :ll:

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The melody consists of a series of eighth and sixteenth notes, with a slur over the final three measures.

[illegible]

Halle—lujah, :ll: :ll: :ll: :ll:

Adagio.
tr.

Halle-lu-----jah. Praise the Lord.

Handwritten musical notation on a five-line staff. The notation includes a key signature of one sharp (F#), a treble clef, and a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some beamed together. There are also rests and a final double bar line.

Halle-Ju-----jah.

Halle-lu—————jah. Praise the Lord.

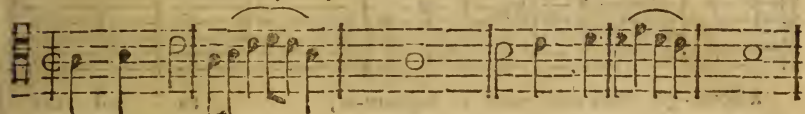
Handwritten musical notation on a single staff. The staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The piece concludes with a double bar line and a final chord.

Halle—lu—jah.

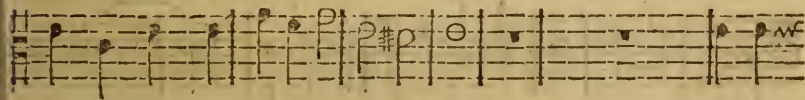
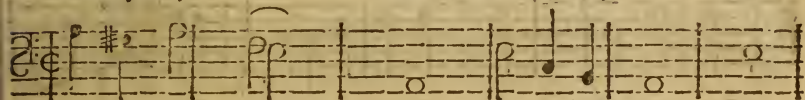
ANTHEM VI. *Taken out of the 39th PSALM.*



Hear my Pray'r, O Lord, hear my Pray'r, O Lord,

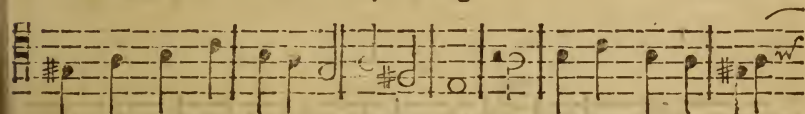


Hear my Pray'r, O Lord, hear my Pray'r, O Lord,

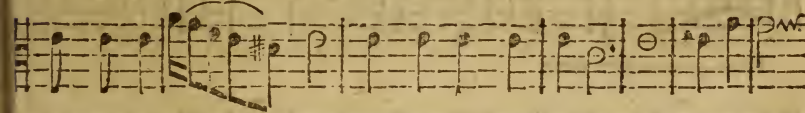
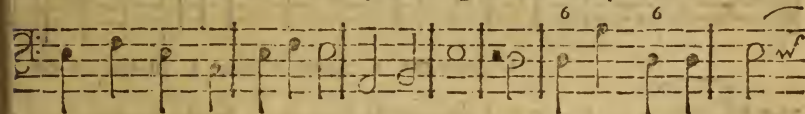


and with thine Ears con-fi-der my Call-ing.

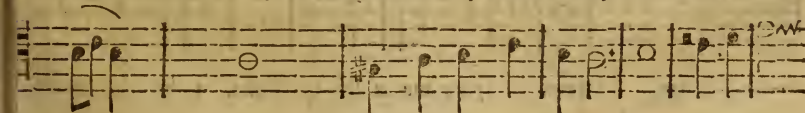
Hold not



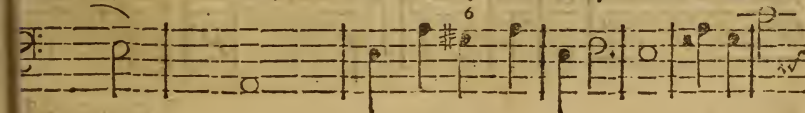
and with thine Ears con-fi-der my Call-ing. Hold not thy Peace at m—



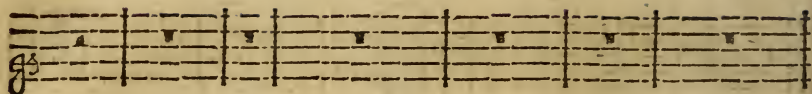
thy Peace at m—y Tears, hold not thy Peace at my Tears; for I am



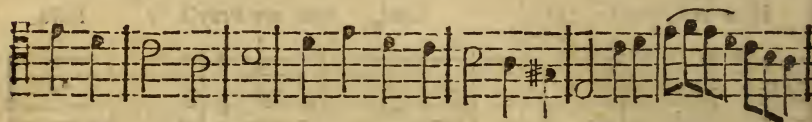
—y Tears, hold not thy Peace at my Tears; for I am



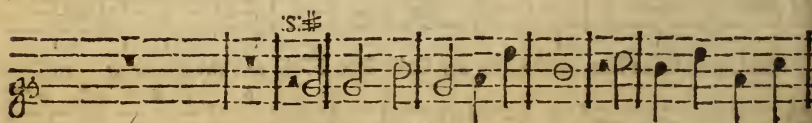
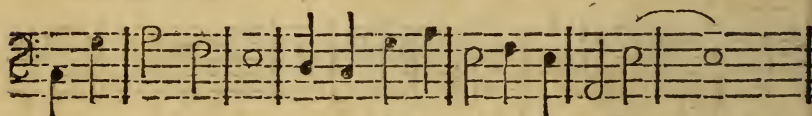
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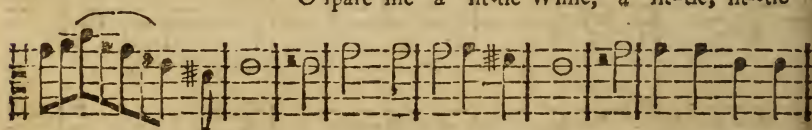
a Stran-ger with thee, and a Sojourn-er, as all my



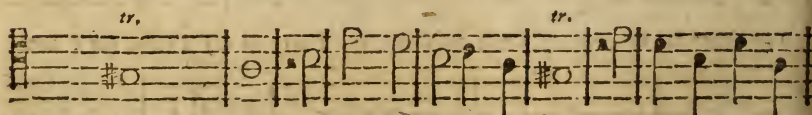
a Stran-ger with thee, and a Sojourn-er, as all my Fa——



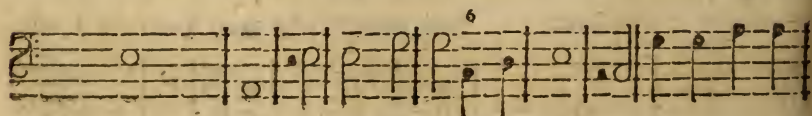
O spare me a lit-tle While, a lit-tle, lit-tle



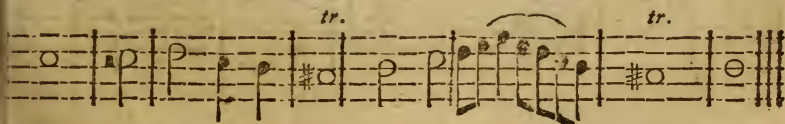
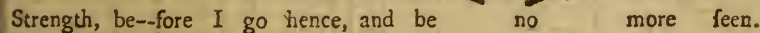
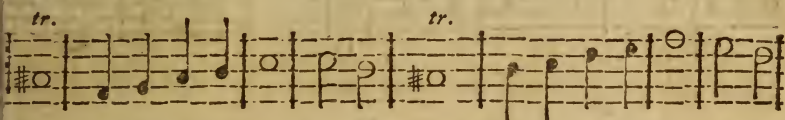
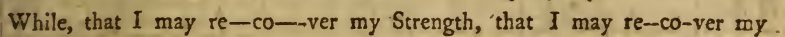
Fa———thers were.



———thers were. O spare me a lit-tle While, a lit-tle, lit-tle



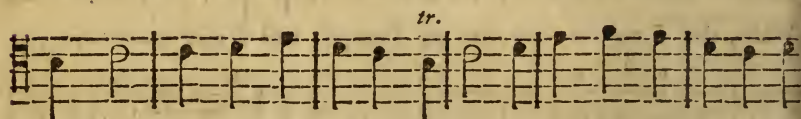
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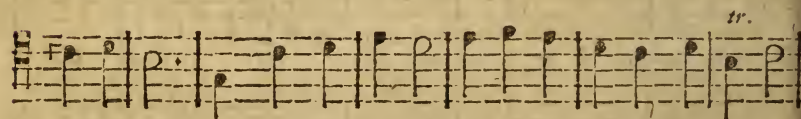
The second system of the musical score, labeled with a large '6' above the staff. It consists of a single staff with a treble clef. The notation includes a series of notes and rests: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, a half note E4, a half note D4, and a half note C4. The system concludes with a double bar line.

ANTHEM VII. *Taken out of the 116th PSALM.**Tenor & Basses.*

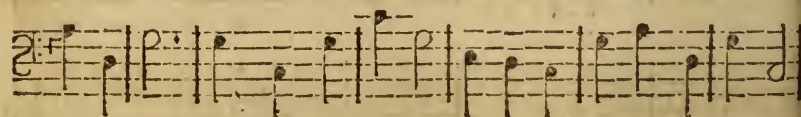
I am well plea—fed that the Lord hath heard the Voice of



my Pray'r; that he hath inclin'd his Ear, that he hath inclin'd his Ear



un—to me: There-fore will I call up-on him as long as I live.

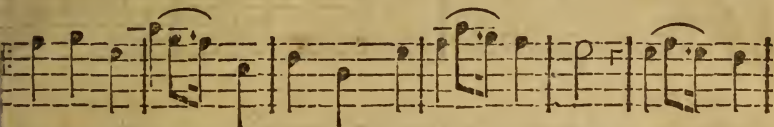


Continued

Continued.

Bassus solus.

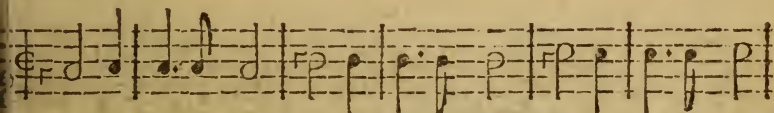
The Snares of Death com—pas—fed me round a—bout,



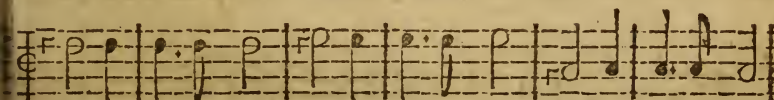
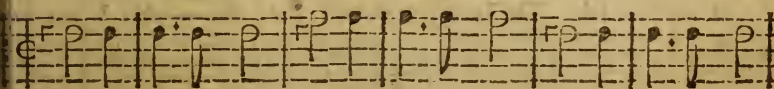
and I did call up—on the Name of the Lord, O Lord,



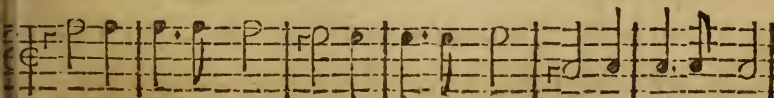
O Lord, O Lord, I beseech thee, de—li—ver my Soul.

Quarta.

Gracious is the Lord, gracious is the Lord, gracious is the Lord,



Gracious is the Lord, gracious is the Lord, gracious is the Lord,



Continued.

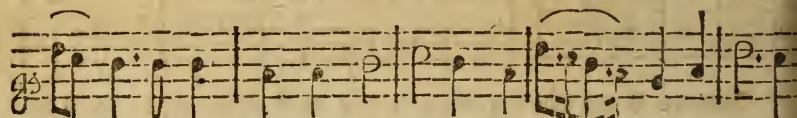
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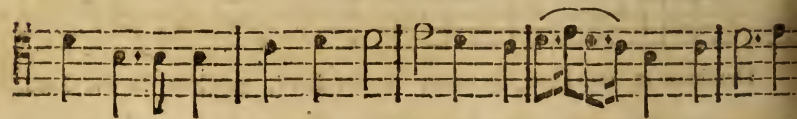
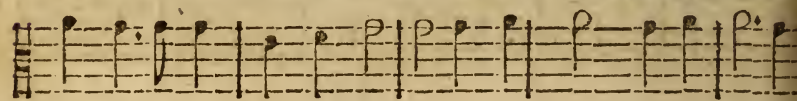
and righteous, and righteous, yea, our God is mer-ci-ful, is merciful



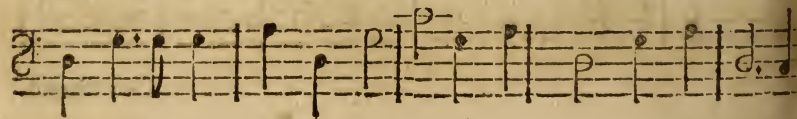
and righteous, and righteous, yea, our God is mer-ci-ful, is merciful



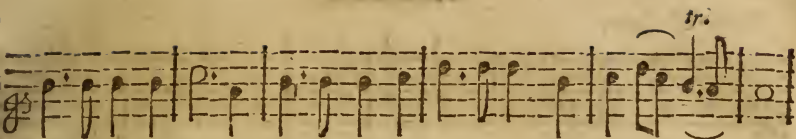
is mer-ci-ful. The Lord pre--serveth the Sim--ple; I was in



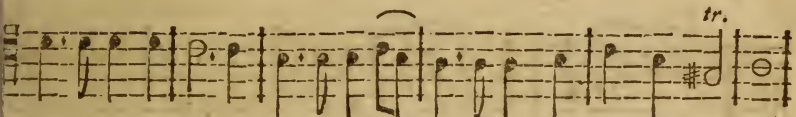
is mer-ci-ful. The Lord pre--serveth the Sim--ple; I was in



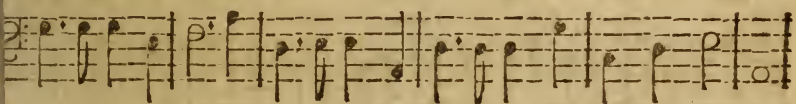
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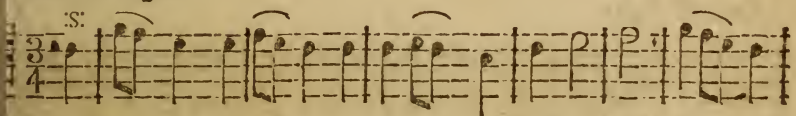
Mi--fe-ry, I was in Mi--fe-ry, in Mi--fe-ry, and he help-ed me.



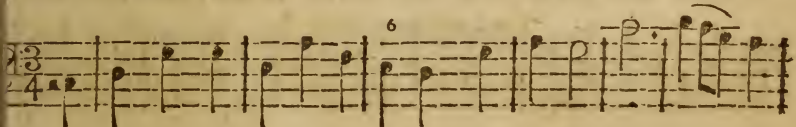
Mi--fe-ry, I was in Mi--fe-ry, in Mi--fe-ry, and he help-ed me.



Tenor & Basses.



What Reward shall I give un-to the Lord for all, all, all his



Be--ne--fits that he hath done un--to me?

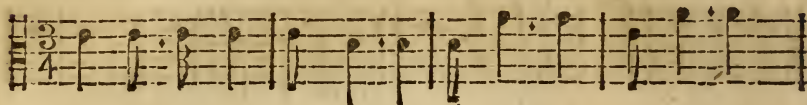


7[#]

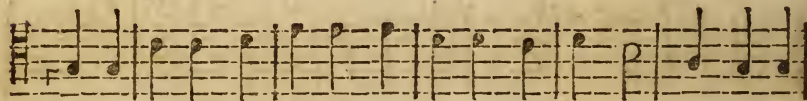
Continued.

Treble & Contra.

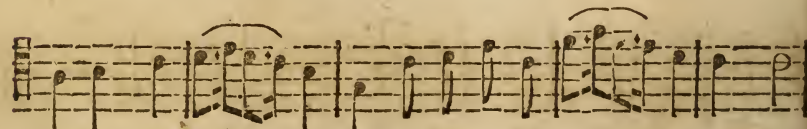
I will re-ceive the Cup of Sal-va-tion, Sal-va-tion,



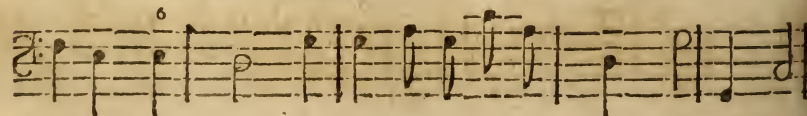
and call up—on the Name of the Lord.

*Tenor & Bassus.*

I will of-fer, will of-fer, will of-fer un—to thee the Sa-cri-



—fice of Thankf-giv—ing, and call up-on the Name of the Lord.

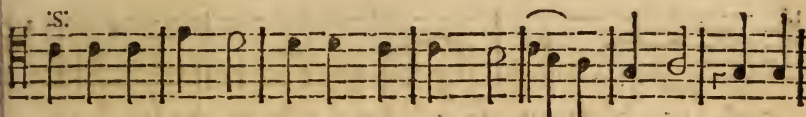


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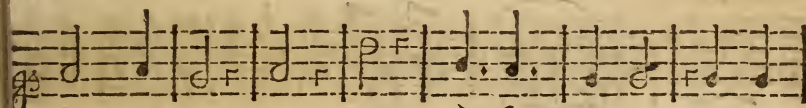
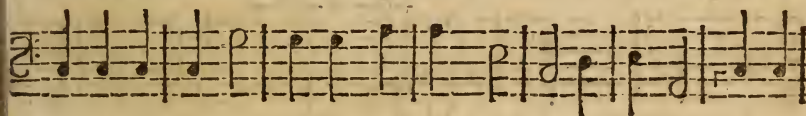
CHORUS.



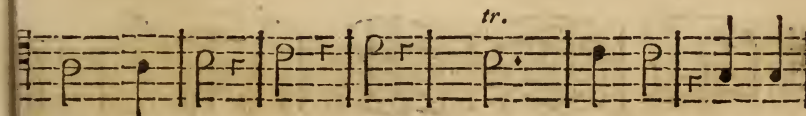
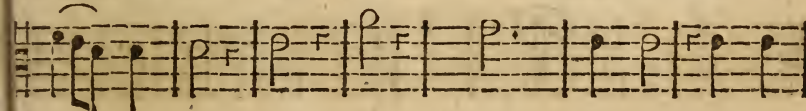
I will pay my Vows, I will pay my Vows un--to the Lord, in the



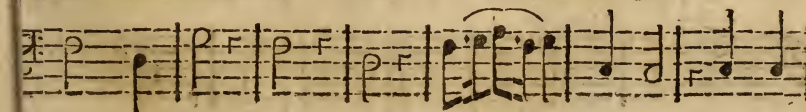
I will pay my Vows, I will pay my Vows un--to the Lord, in the



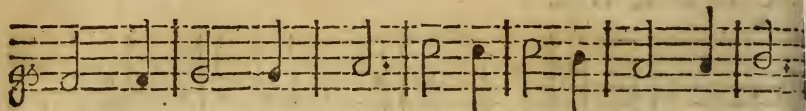
Sight of all, all, all his Peo--ple, in the



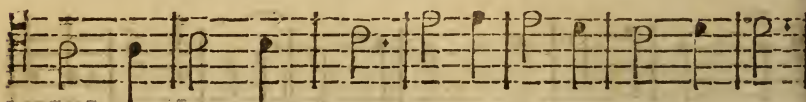
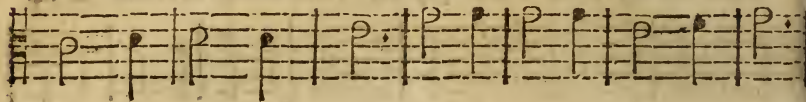
Sight of all, all, all his Peo--ple, in the



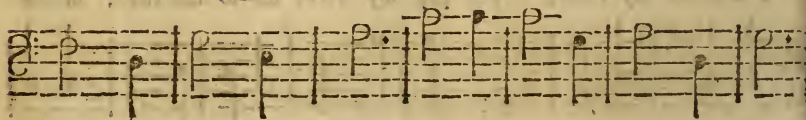
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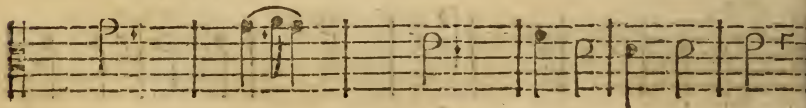
Courts of the Lord's House, e—ven in the Midst of thee,



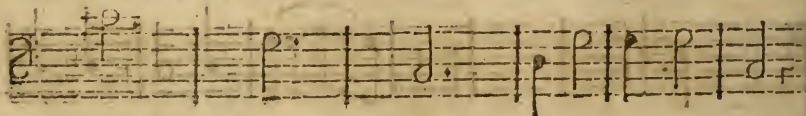
Courts of the Lord's House, e—ven in the Midst of thee,



O, O, O Je—ru—sa—lem, praise,

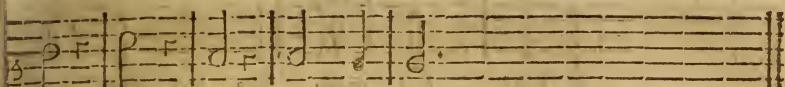


O, O, O Je—ru—sa—lem, praise,

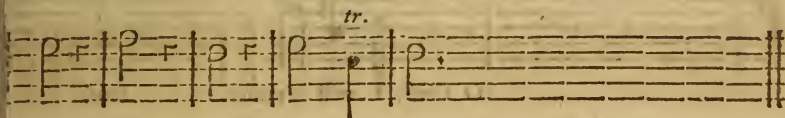
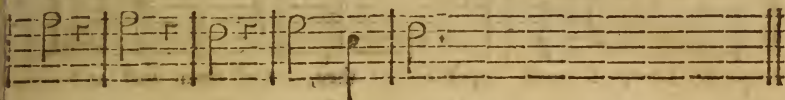


Continued.

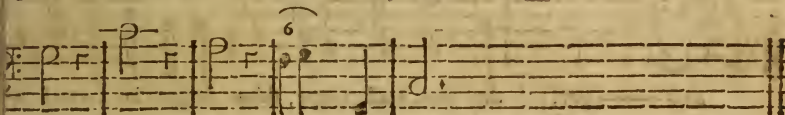
Continued.



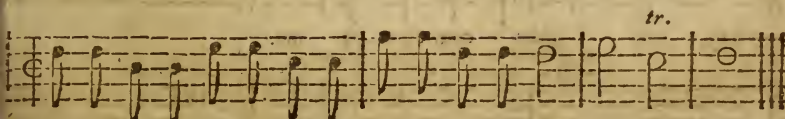
praise, praise, praise, praise the Lord.



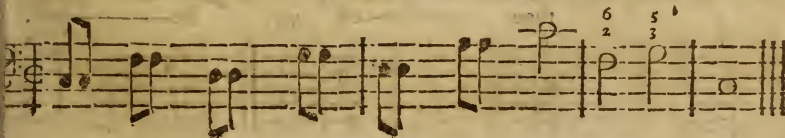
praise, praise, praise, praise the Lord.



Hal-le-lu-jah, :ll: :ll: Hal-le-lu-jah.

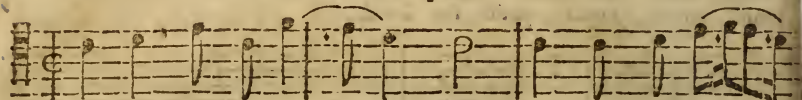


Hal-le-lu-jah, :ll: :ll: Hal-le-lu-jah.

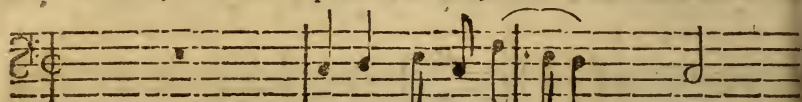


ANTHEM VIII. *Taken out of the 12th Chapter of Isaiah*

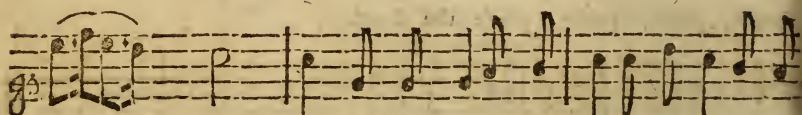
O Lord, I will praise thee, tho' thou waft



O Lord, I will praise thee, tho' thou waft an--



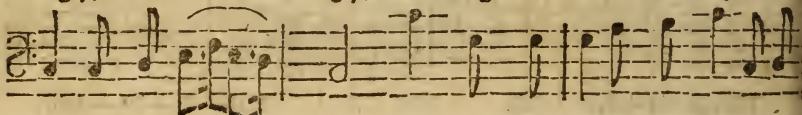
O Lord, I will praise thee,



an--gry, tho' thou waft angry, thine Anger is turned a--



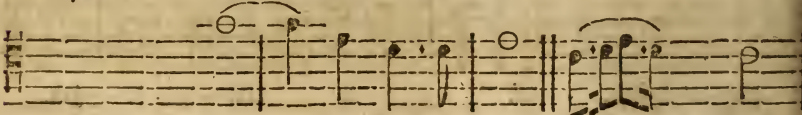
—gry, tho' thou waft an-gry, thine Anger is turn-ed a-way, and



tho' thou waft an—gry, tho' thou waft angry, thine Anger is



—way, and thou com-fort-est me.



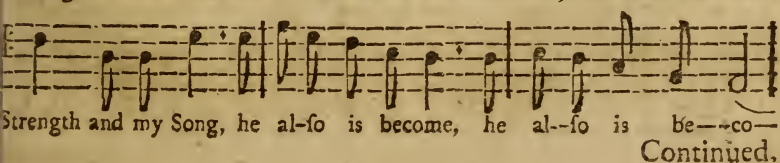
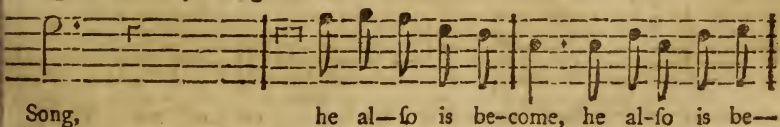
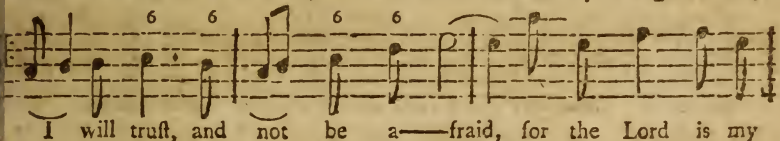
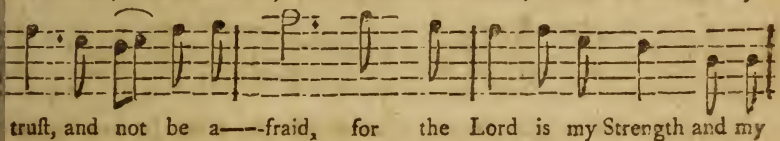
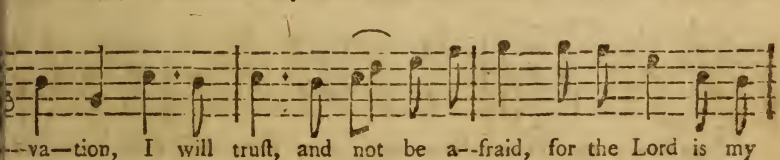
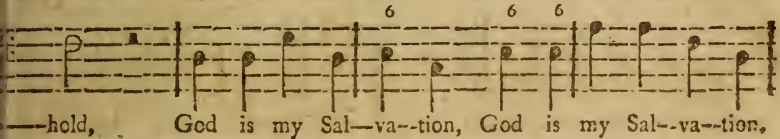
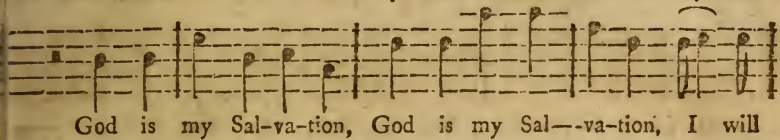
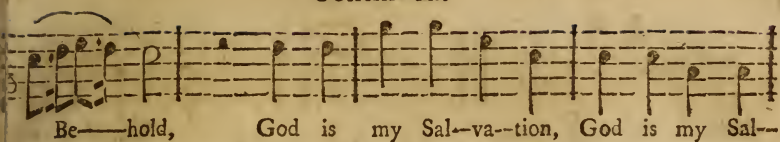
thou com-fort-est me. Be—hold,



turn-ed a-way, and thou com-fort-est me.

Continued.

Continued.

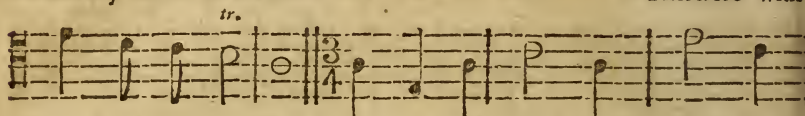


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8 *tr.*

--come my Sal--va--tion.

Therefore with

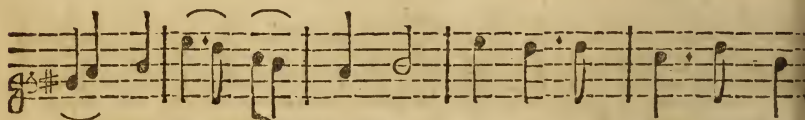


--come my Sal--va--tion. Therefore with Joy shall ye draw

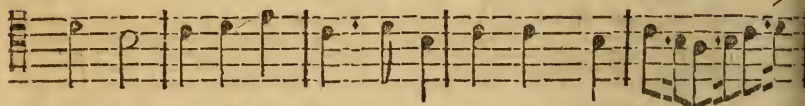


--me my Sal--va--tion.

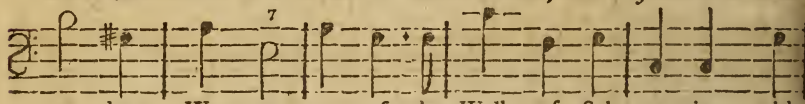
Therefore with Joy shall



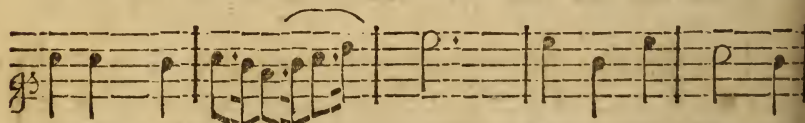
Joy shall ye draw Wa--ter out of the Wells of Sal--



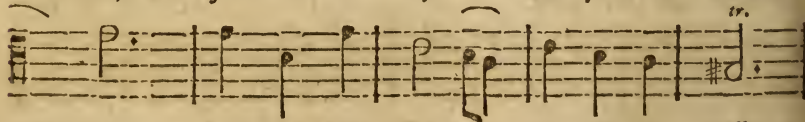
Wa--ter out of the Wells of Sal--va--tion, with Jo



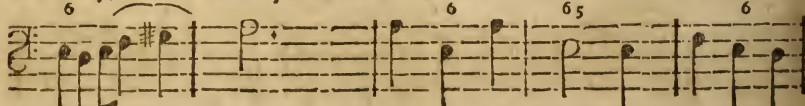
ye draw Wa--ter out of the Wells of Sal--va--tion, with



--va--tion, with Jo--y shall ye draw Wa--ter



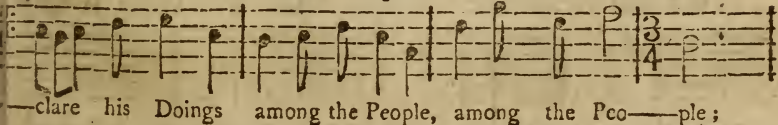
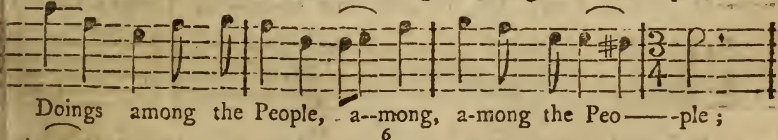
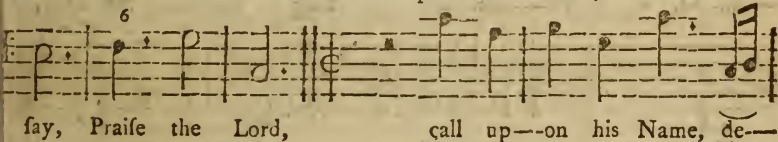
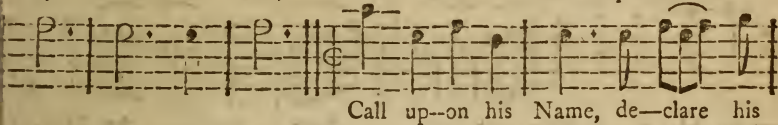
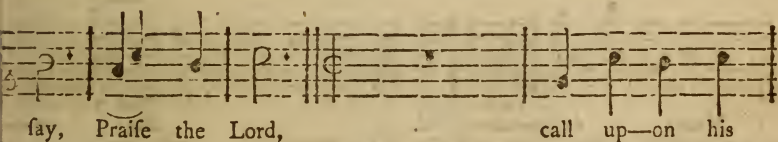
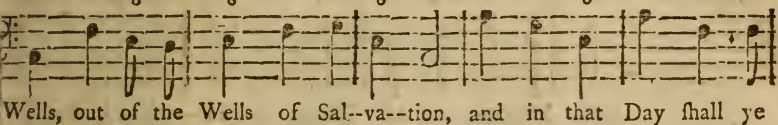
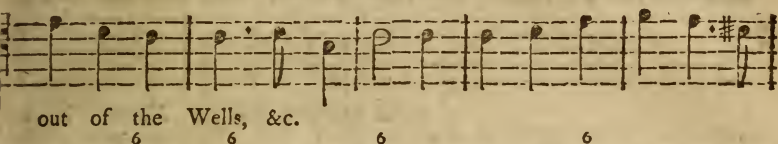
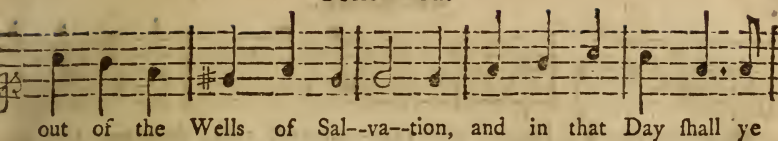
--y, shall ye draw Wa--ter out of the Wells,



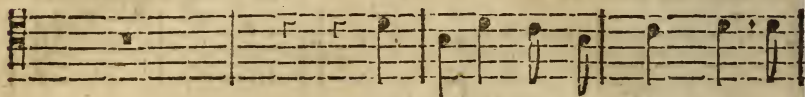
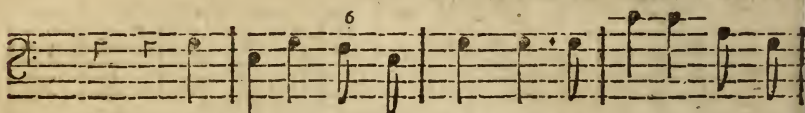
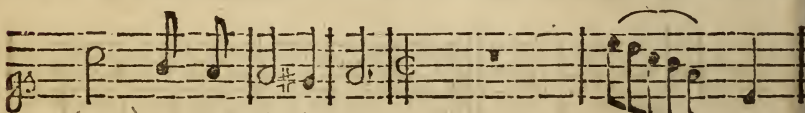
Jo--y shall ye draw Wa--ter out of the

Continued.

Continued.

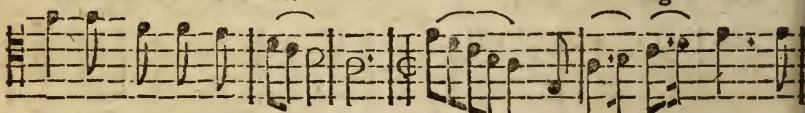


Continued.

Men-tion that his Name is ex—alt—ed, make Men-tion that hismake Men-tion that his Name is ex—make Men-tion that his Name is ex—alt—ed, that his

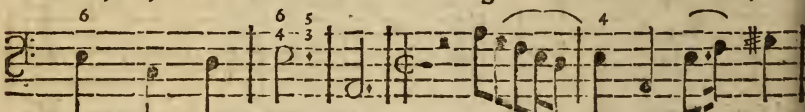
Name is ex—alt—ed.

Sing un—



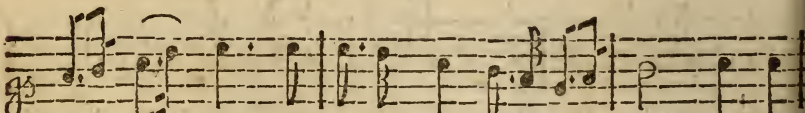
—alt—ed, is, is ex—alt—ed.

Sing un—to the Lord, for

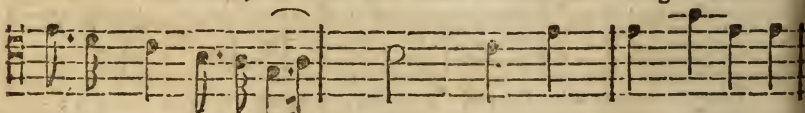


Name is ex—alt—ed.

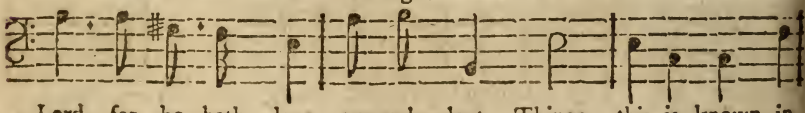
Sing un—to the



—to the Lord, for he hath done ex-cel-lent Things; this is



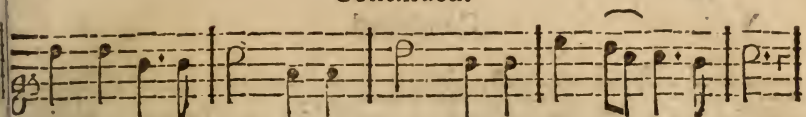
he hath done ex-cel-lent Things; this is known in all the



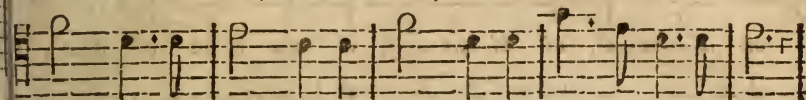
Lord, for he hath done ex-cel-lent Things; this is known in

Continued.

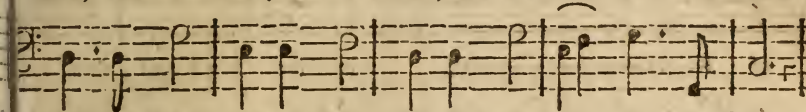
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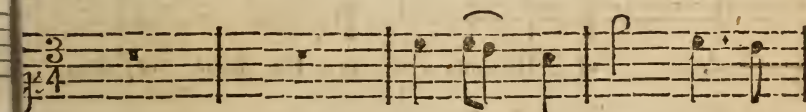
known in all the Earth, this is known, this is known in all the Earth.



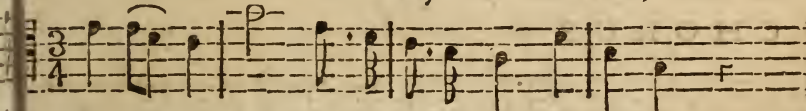
Earth, this is known, this is known, this is known in all the Earth.



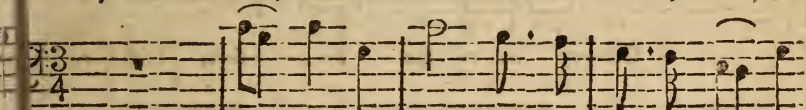
all the Earth, this is known, this is known in all the Earth.



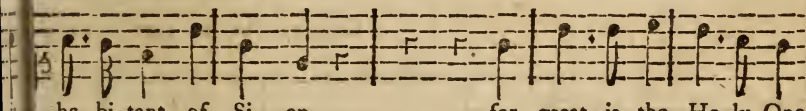
Cry out and shout, thou In—



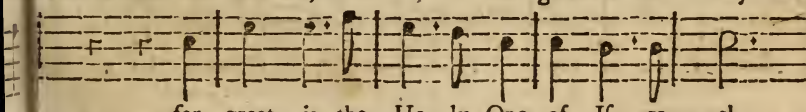
Cry out and shout, thou In--ha--bi--tant of Si--on,



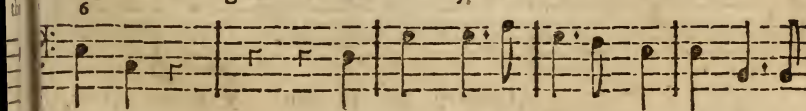
Cry out and shout, thou In--ha--bi--tant of



—ha--bi--tant of Si—on, for great is the Ho-ly One



for great is the Ho-ly One of If—ra—el.



Si—on,

for great is the Ho-ly One of If—ra—

8th

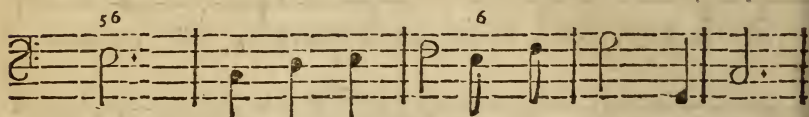
Continued.



of If--ra--el, of If--ra--el, in the Midst of thee.

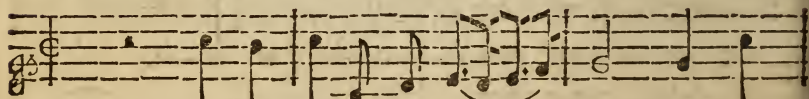


of If—ra————el, in the Midst of thee.

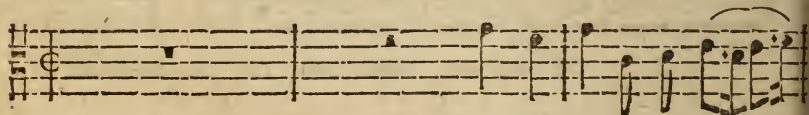


—el, of If—ra—el, in the Midst of thee.

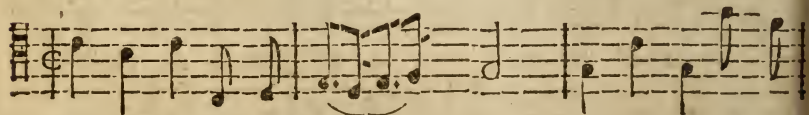
C H O R U S.



Glo—ry be to the Fa——ther, Glo—ry



Glo—ry be to the Fa—



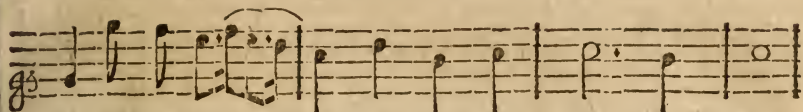
Glo—ry be to the Fa——ther, Glo—ry be to the



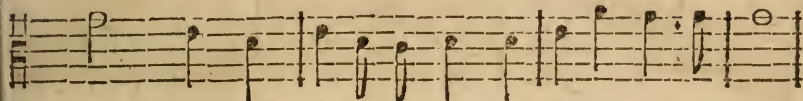
Glo—ry be to the Fa——ther,

Continued.

Continued.



be to the So—n, and to the Ho—ly Ghost.



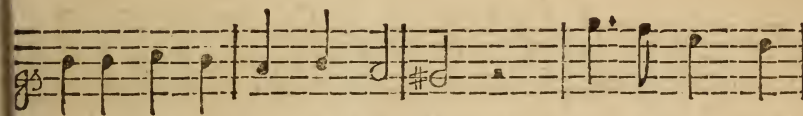
—ther, Glo—ry be to the Son, and to the Ho—ly Ghost.



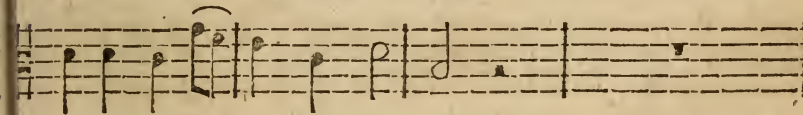
So—n, and to, and t—o the Ho—ly Ghost.



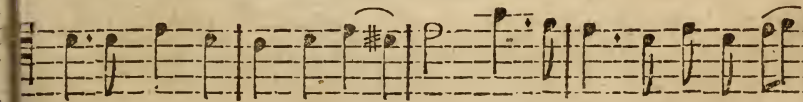
Glo—ry be to the So—n, and to the Ho—ly Ghost.



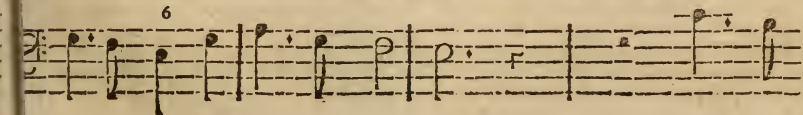
As it was in the Be—gin—ning, and is now, and



As it was in the Be—gin—ning,



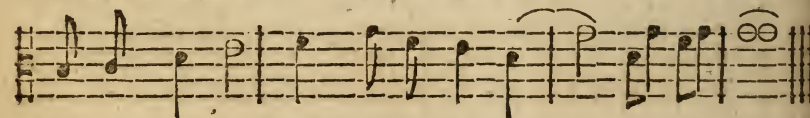
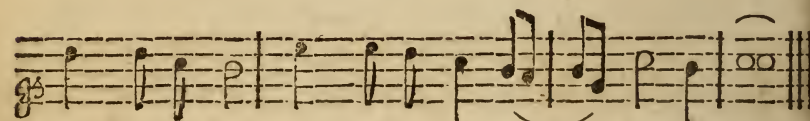
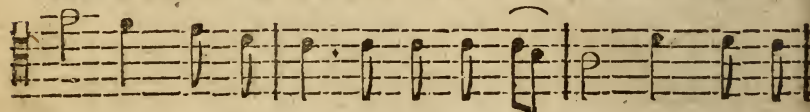
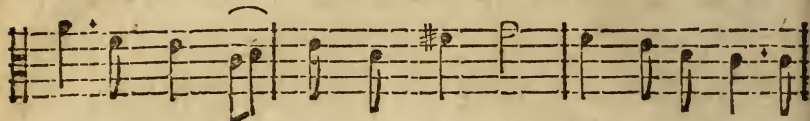
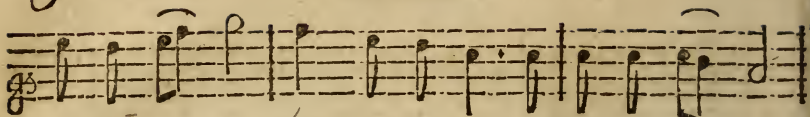
As it was in the Be—gin—ning, and is now, and e—ver shall



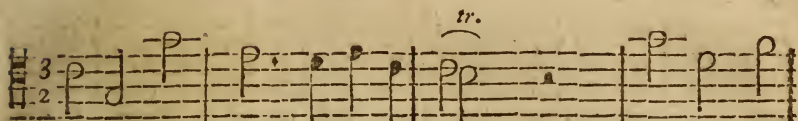
and is

Continued.

Continued.

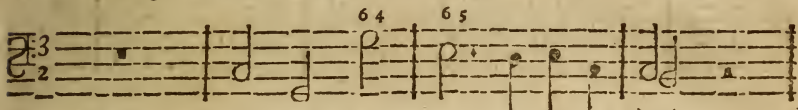


ANTHEM IX. Taken out of the 111th PSALM.

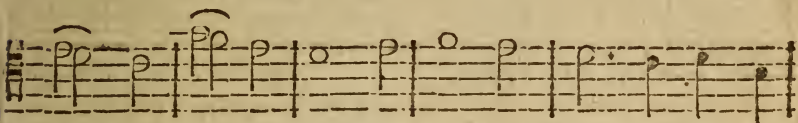


I will give Thanks un—to the Lord,

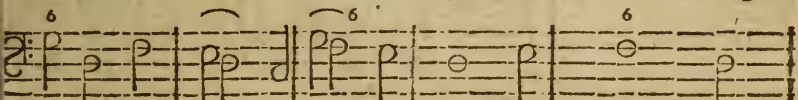
I will give



I will give Thanks un—to the Lord,



Thanks un—to the Lord, with my whole Heart, I will give



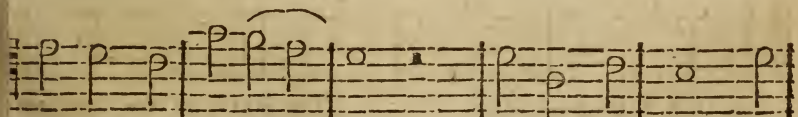
I will give Thanks un—to the Lord, with my whole



Thanks un—to the Lord, un—to the Lord, with my whole Heart,

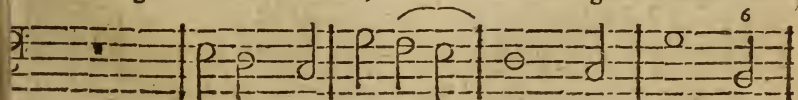


Heart, I will give Thanks un—to the Lord, with my whole Heart,



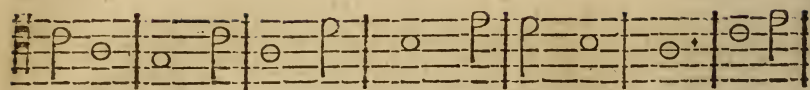
I will give Than——ks,

I will give Thanks un—

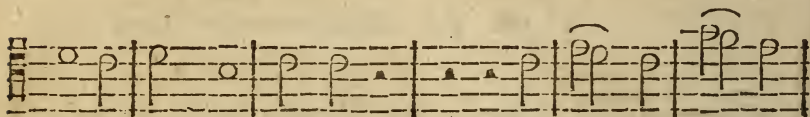
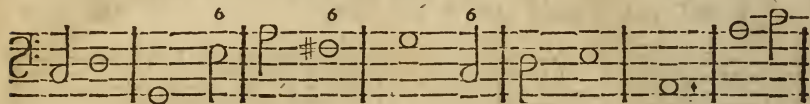


I will give Than——ks, give Thanks

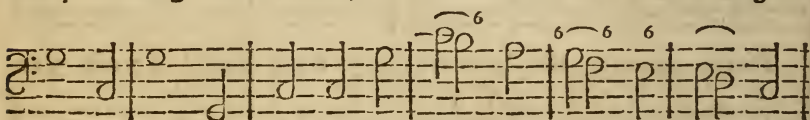
Continued.



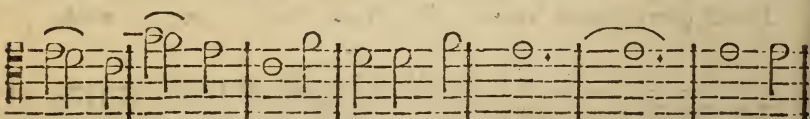
—to the Lord, with my whole Heart, with my whole Heart, se-cret-



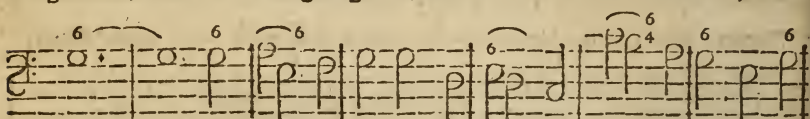
—ly a-mong the Faithful, and in the Con-gre—



and in the Con-gre—ga—tion,



—ga—tion, in the Con-gre-gation, and i———n, and

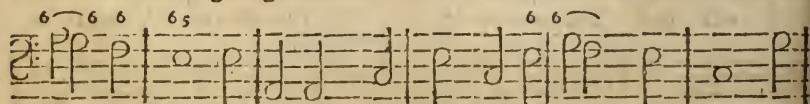


i———n the Con-gre-gation, and in the Con-gre-gation, and



in the Con-gre-gation.

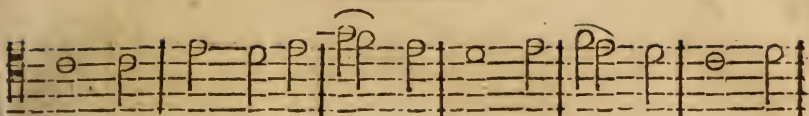
The Works of the Lord are



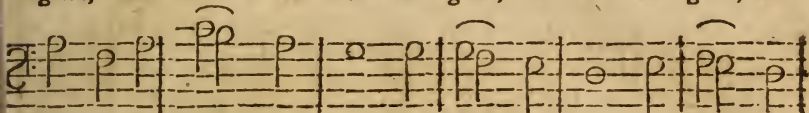
in the Con-gre-gation. The Works of the Lord are great, the

Continued.

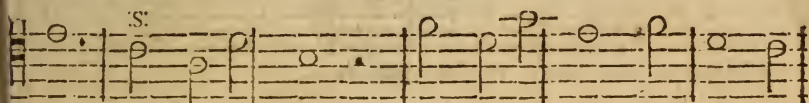
Continued.



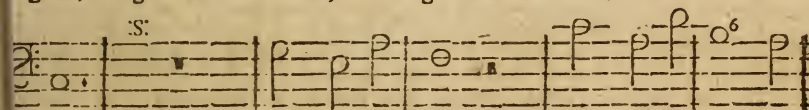
great, the Works of the Lord are great, the Lord are great, are



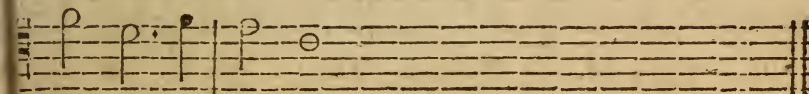
Works of the Lord are great, the Lord are great, the Lord are



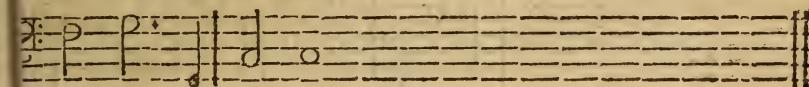
great, fought out of them, fought out of them, of them that



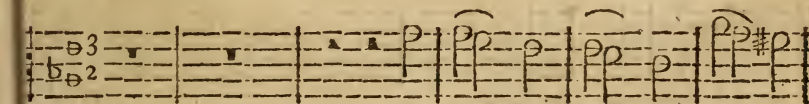
great, fought out of them, fought out of them that



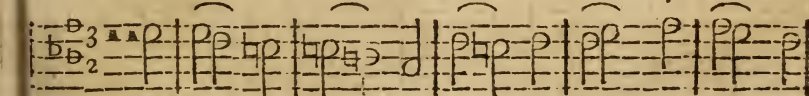
hath Plea—sure in them.



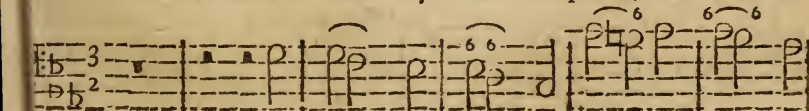
hath Plea—sure in them.



His Work is wor—thy to be



His Work is wor—thy to be prais'd, his Work is

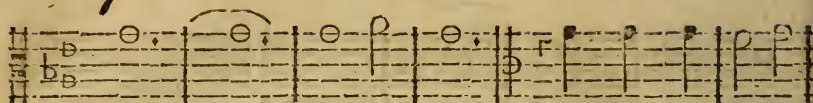


His Work is wor—thy to be prais'd, his

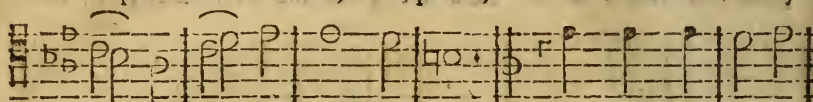
P

Continued.

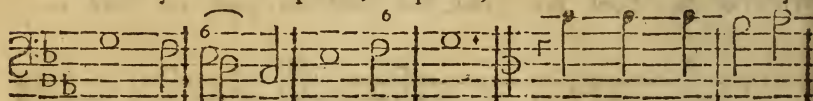
Continued.



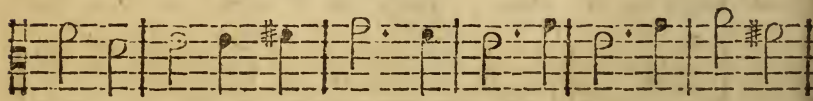
prai—s'd, be prais'd, his Work is wor-thy



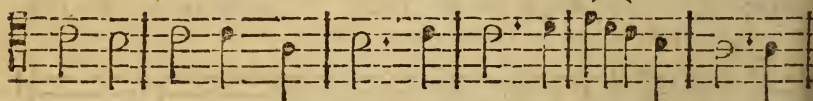
wor-thy to be prais'd, be prais'd, his Work is wor-thy



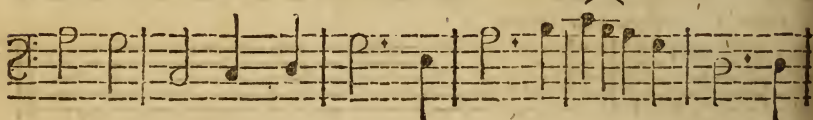
Work is wor-thy to be prais'd,



to be prai-fed, his Work, his Work is wor-thy to be

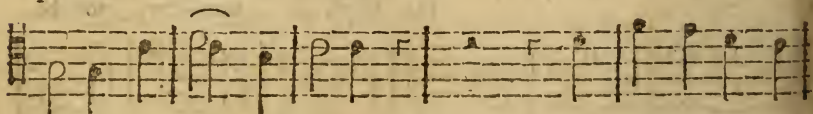


to be prai-fed, his Work, his Work is wor-thy to be



praised, and had in Honour.

His



praised, and had in Honour.

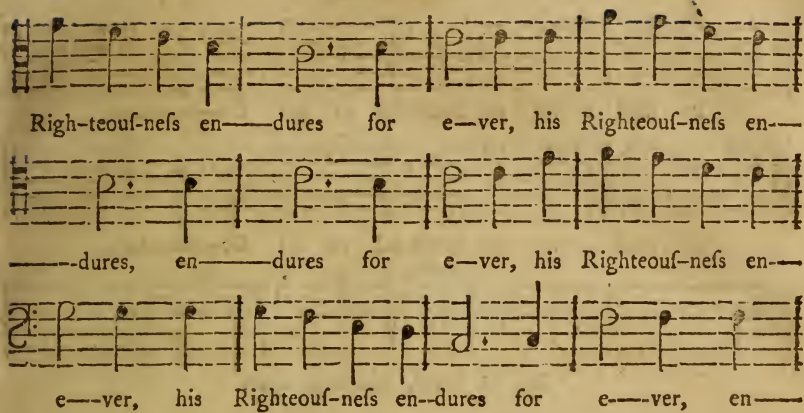
His Righteousness en-



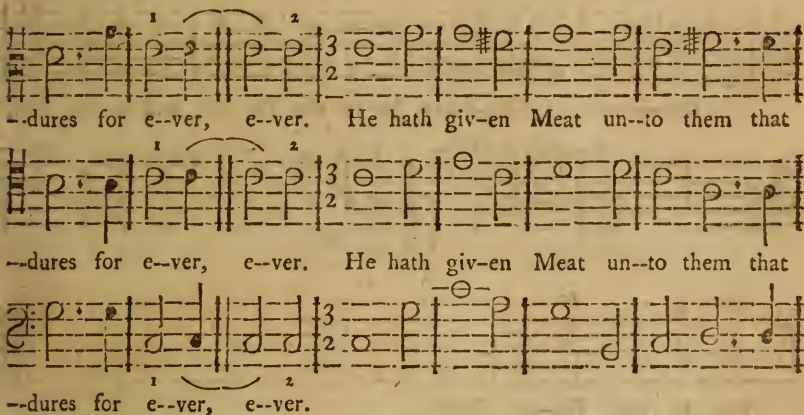
His Righteousness en—dures for

Continued.

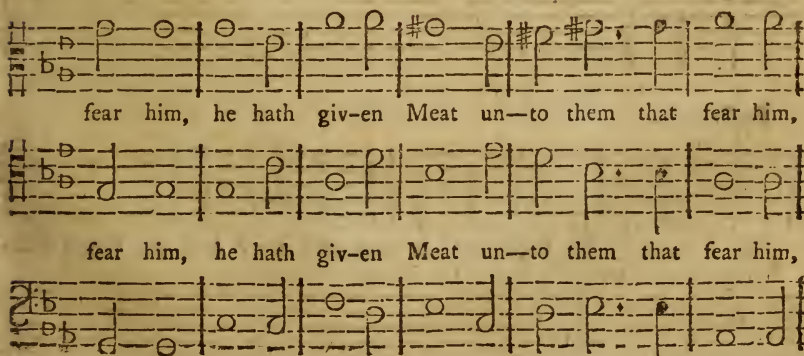
Continued.



Righ-teouf-nefs en—dures for e—ver, his Righteouf-nefs en—
 —dures, en—dures for e—ver, his Righteouf-nefs en—
 e—ver, his Righteouf-nefs en-dures for e—ver, en—

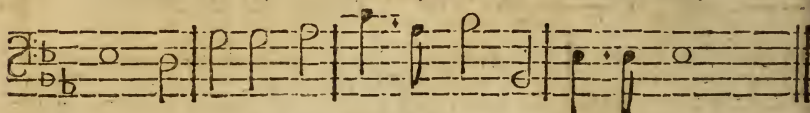
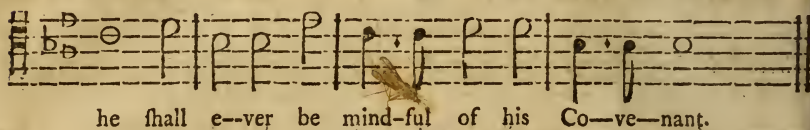
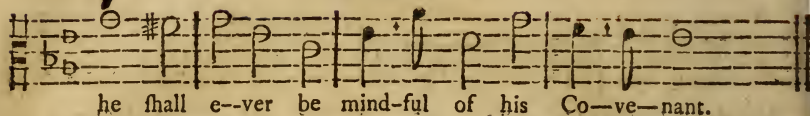
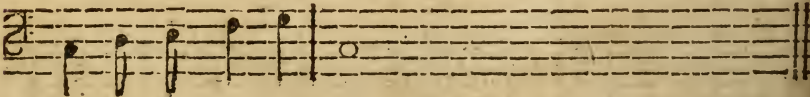
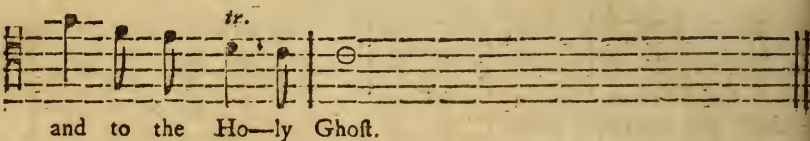
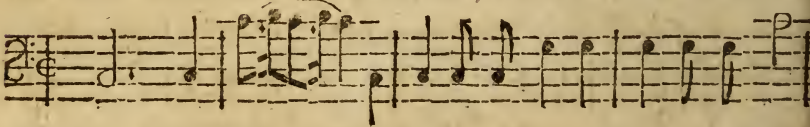
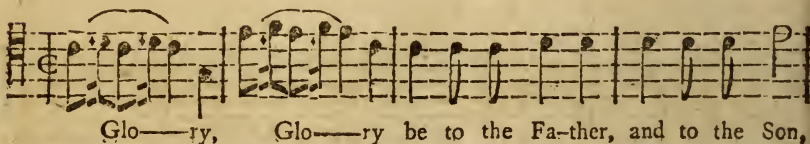


—dures for e—ver, e—ver. He hath giv-en Meat un—to them that
 —dures for e—ver, e—ver. He hath giv-en Meat un—to them that
 —dures for e—ver, e—ver.

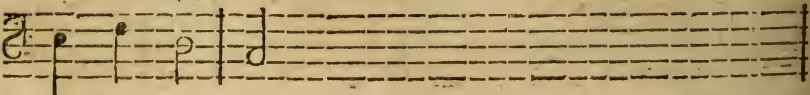


fear him, he hath giv-en Meat un—to them that fear him,
 fear him, he hath giv-en Meat un—to them that fear him,
 fear him, he hath giv-en Meat un—to them that fear him,

Continued.

*Sing his Work, &c. over again.**Bassus solus.*

As it was in the Beginning, is now, and e-ver shall be, World with-



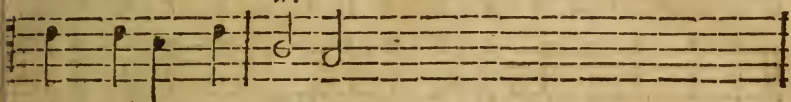
—out End, A—men.

Continued.

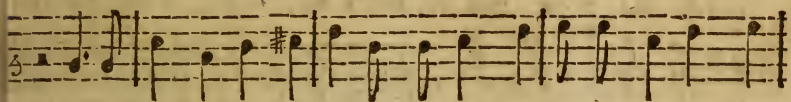
Continued.

Tenor solus.

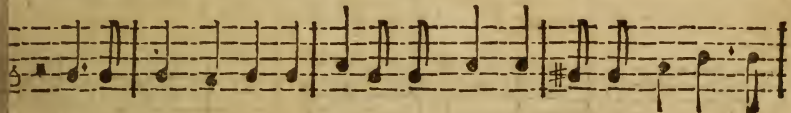
As it was in the Be-gin-ning, is now, and e-ver shall be,

tr.

World without End, A—men.

C H O R U S. *A. 5 Voc.*

As it was in the Be-ginning, is now, and e-ver, is now, and



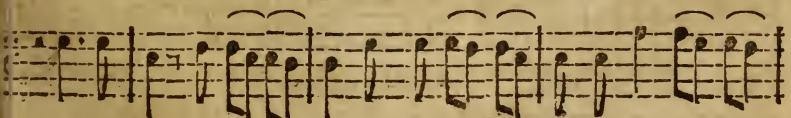
As it was, &c.



As it was, &c.



As it was in the Be-gin-ning, is now, and e-ver, is now, and



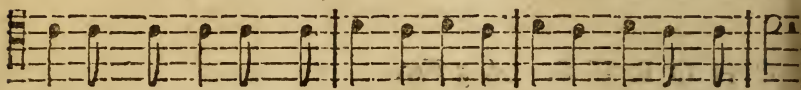
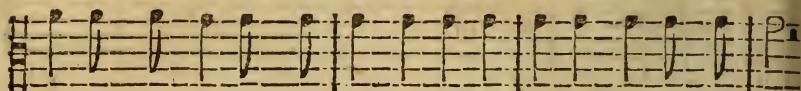
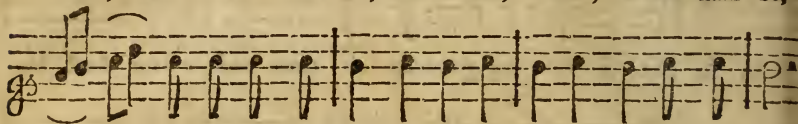
Continued.

9[#]

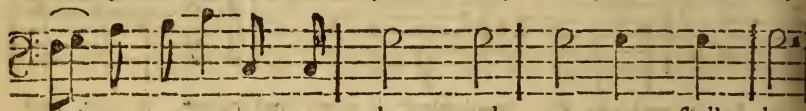
Continued.



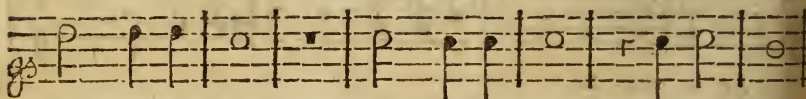
e--ver, and e--ver shall be, and e--ver, e--ver, e--ver shall be,



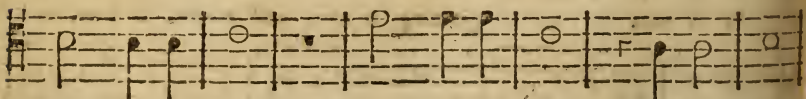
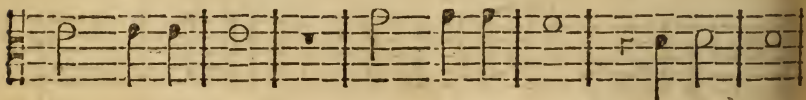
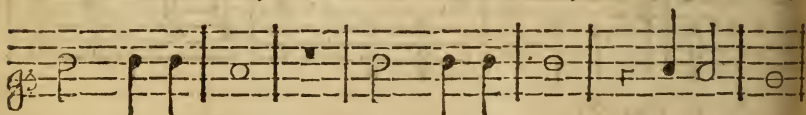
e--ver, and e--ver shall be, and e--ver, e--ver, e--ver shall be,



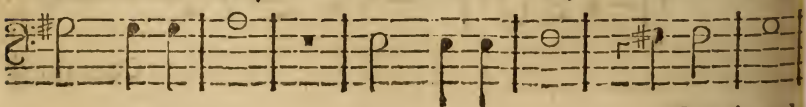
be, and e--ver shall be,



World without End, World without End, without End,



World without End, World without End, without End,



Continued.

A ————— men, A

A ————— men, A ————— men,

A ————— men, A

A ————— men, A

A

Continued.

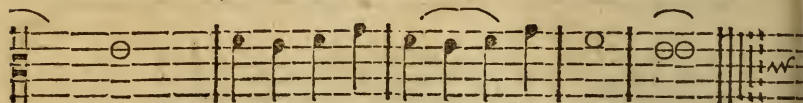
Continued.



men, A men.



A men, A men.



men, A men.

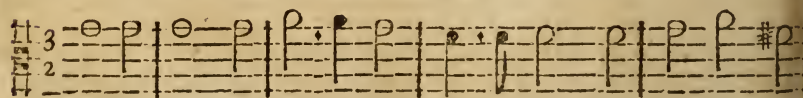


men, A men.

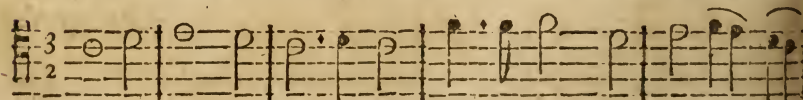


men, A men.

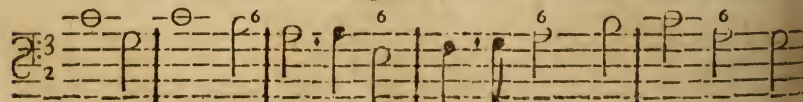
A N T H E M X. *Taken out of the 7th Chapter of Revelations.*



I be-held! and lo! a great Mul-ti-tude which no Man could

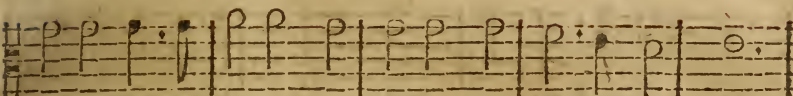


I be-held! and lo! a great Mul-ti-tude which no Man could

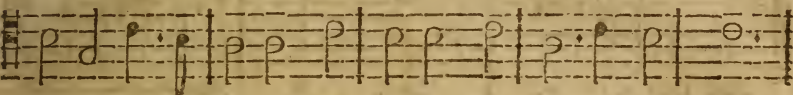


Continued.

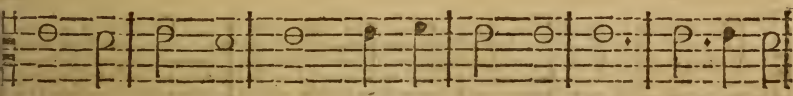
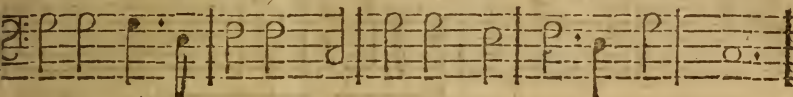
Continued.



number, of all Nations, and Kindred, and Peo-ple, and Tongues,



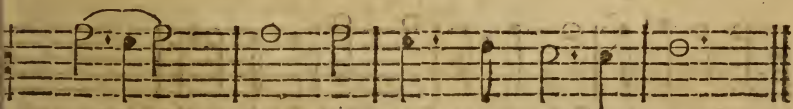
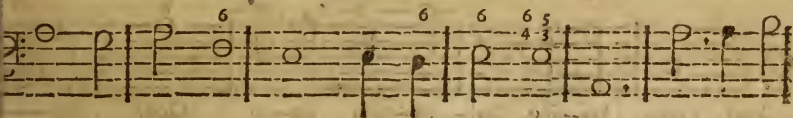
number, of all Nations, and Kindred, and Peo-ple, and Tongues,



stood be-fore the Throne, and be-fore the Lamb, cloathed in



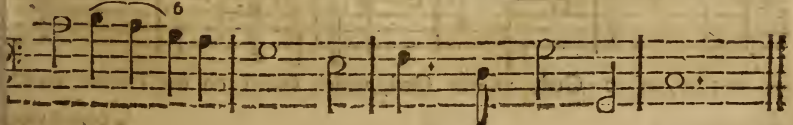
stood be-fore the Throne, and be-fore the Lamb, cloathed in.



white Robes, and Palms were in their Hands.

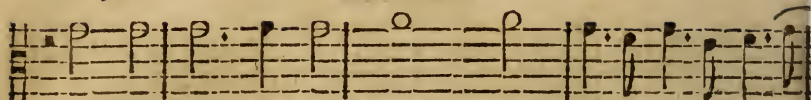


white Robes, and Palms were in their Hands.

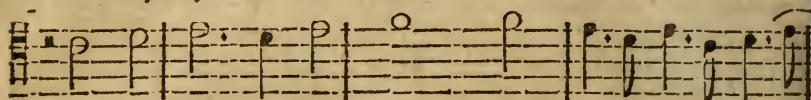


10. *Handwritten number and signature*

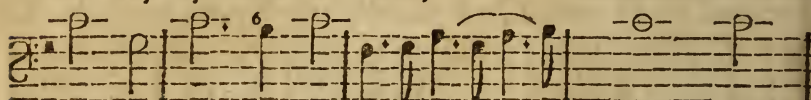
Continued.



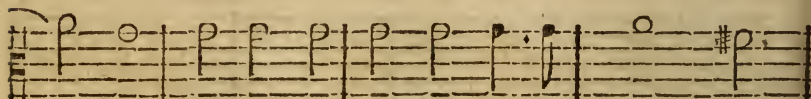
And they cry'd with a loud, a lou—



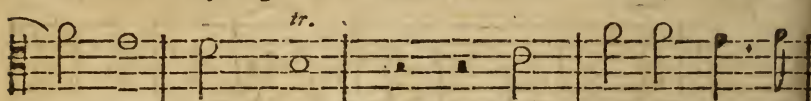
And they cry'd with a loud, a lou—



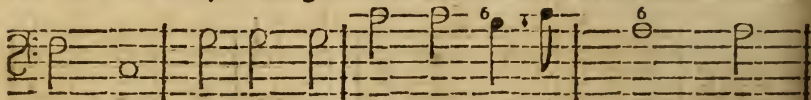
lou—d, a



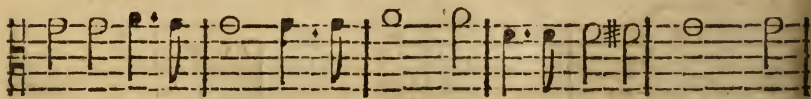
—d Voice, say—ing, Sal—va—tion un—to God, Sal—



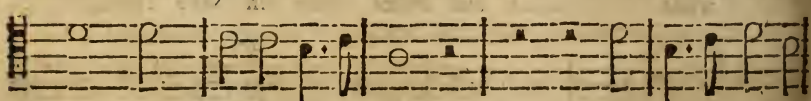
—d Voice, say—ing, Sal—va—tion un—to



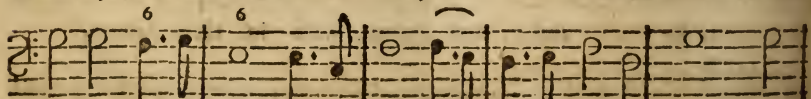
loud Voice, say—ing, Sal—va—tion un—to God, Sal—



—vation un—to God, un—to God, which fitteth on the Throne, which



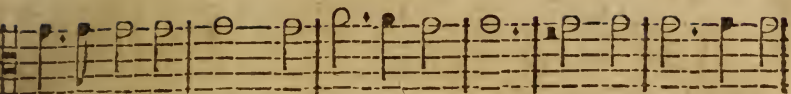
God, Sal—va—tion un—to God, which fitteth on the



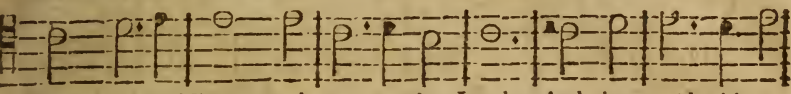
—va—tion un—to God, un—to God, which fitteth on the Throne, which

Continued.

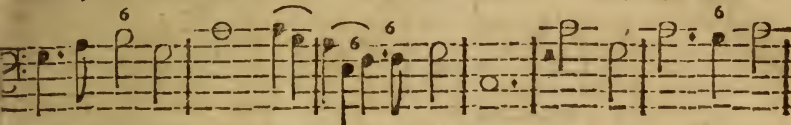
Continued.



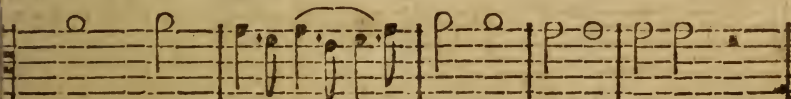
fitteth on the Throne, and un—to the Lamb. And they cry'd with a



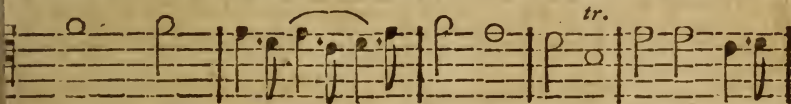
Throne, on the Throne, and un—to the Lamb. And they cry'd with a



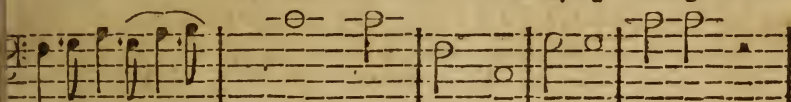
fit-teth on the Throne, and un—to the Lamb.



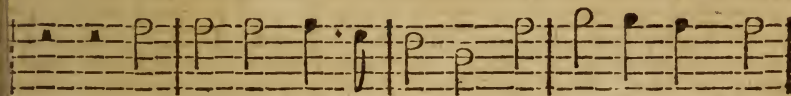
loud, a lou———d Voice, saying, Blessing



loud, a lou———d Voice, saying, Blessing, Halle—



lou———d, a loud Voice,



and Glo—ry, Hal—le—lu—jah, and Wisdom, and Thankf—



—lu—jah, and Glo—ry, and Wisdom, and Thankf—



10

Continued.



—giv-ing, Hal-le—lu—jah.

Blessing, and Glo-ry, and

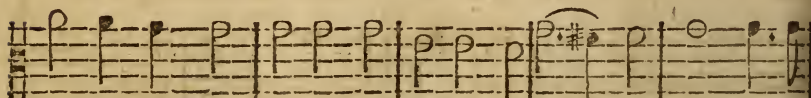


—giv-ing, Hal-le—lu—jah, Hal-le—lu—jah.

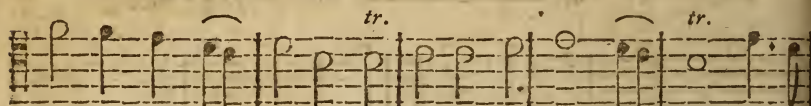
Blessing, and Glo-ry, and



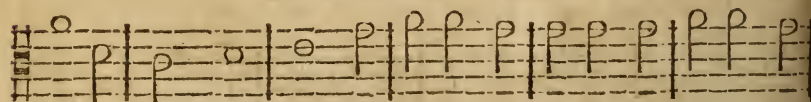
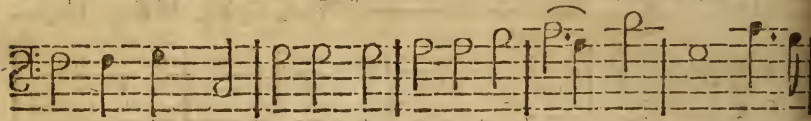
and Hon—our,



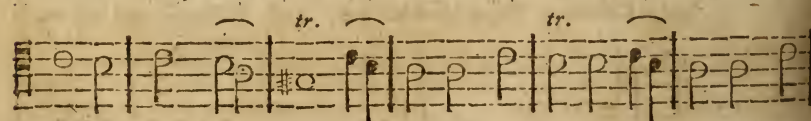
Wisdom, and Thankf-giving, and Honour, and Pow'r, and Might be un-



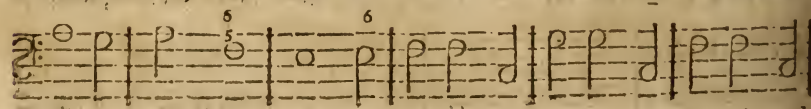
Wisdom, and Thankf-giving, and Honour, and Pow'r, and Might be un-



—to the Lord, Lord God for e-ver and e-ver, for e-ver and



—to the Lord, Lord God for e-ver and e-ver, for e-ver and



Continued.

Continued.

e-ver, and e-ver, A-men, A-men.

tr. *tr.* *tr.*

e-ver, and e-ver, A-men, A-men.

e-ver, and e-ver, A-men, A-men.

Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah,

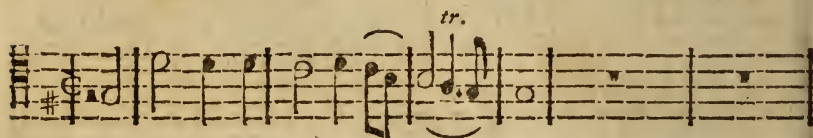
Hal-le-lu-jah, Hal-le-lu-jah.

Hal-le-lu-jah, Hal-le-lu-jah.

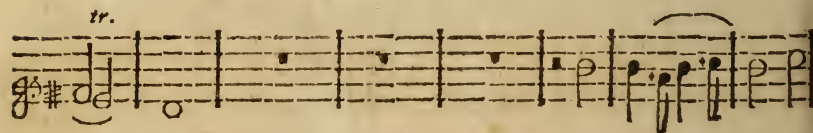
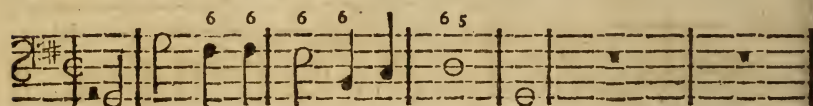
Hal-le-lu-jah, Hal-le-lu-jah.

ANTHEM XI. *Taken out of the 33^d PSALM.*

Re-joyce in the Lord, O ye

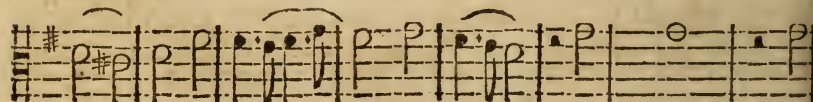


Re-joycē in the Lord, O ye Righ—teous,

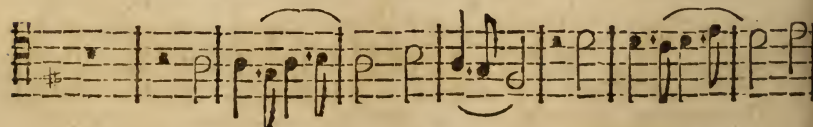


Righ—teous,

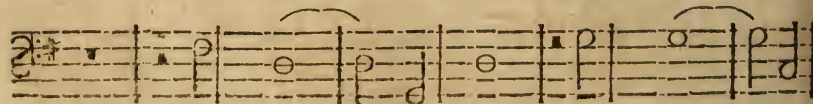
re—joyce, re—



re—joyce, re—joyce, re—joyce,



re—joyce, re—joyce, re—joyce, re—



Continued.

Continued.

—joice, re—joice in the Lord, O ye Righ--teous:

—joice, re—joice in the Lord, O ye Righ--teous:

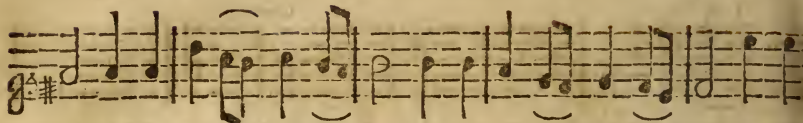
6 6 6 7 6

For it be—com—eth well the Just to be thank—ful,

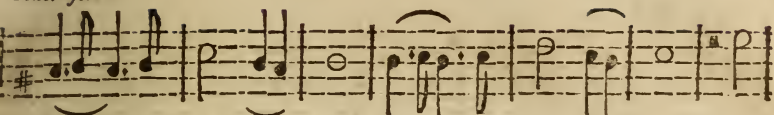
For it be—com—eth well the Just to be thank—ful,

6 6 6 #6 6 6 6

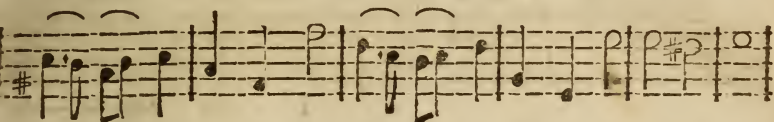
Continued.



Continued.

Tenor solus.

Praise the Lord with Harp, praise the Lord with Harp; sing

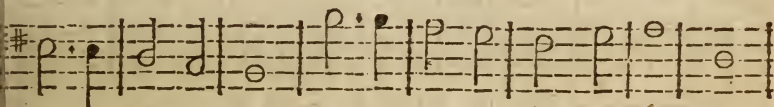


Prai--ses un--to him, sing Prai--ses un-to him up-on the Lute,

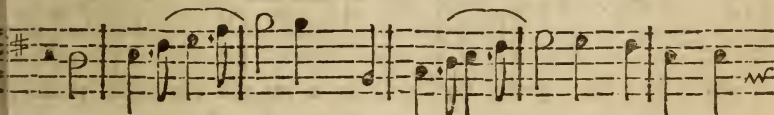


up-on the Lute, and In--stru--ment of ten Strings.

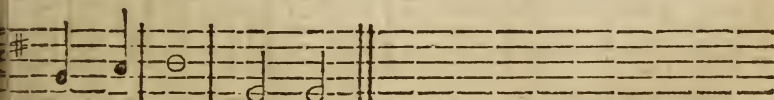
Rejoice, &c. as before.

Bass solus.

Sing un--to the Lord, sing un--to the Lord a new Song;

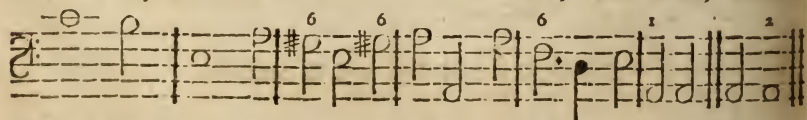
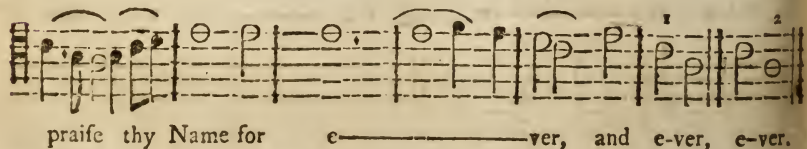
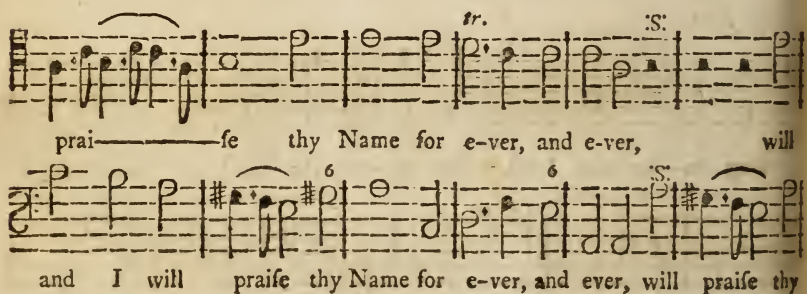
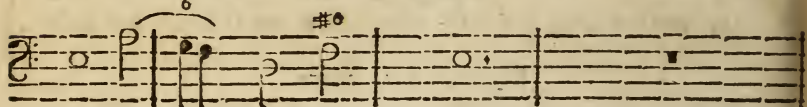
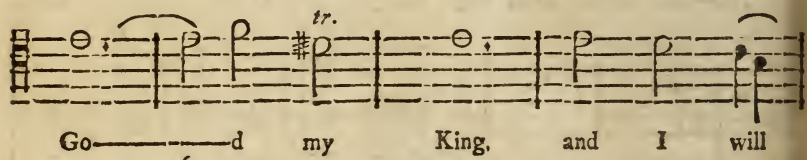
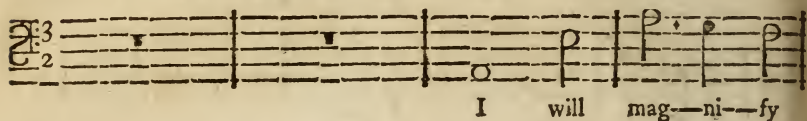
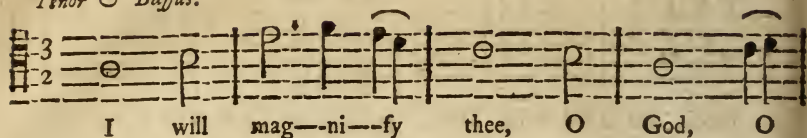


sing Prai--ses, sing Prai--ses un-to him

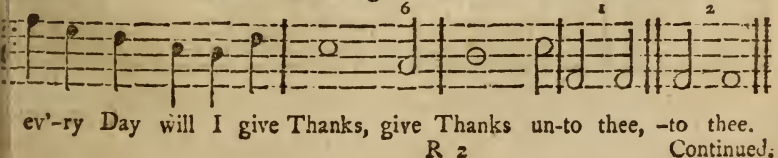
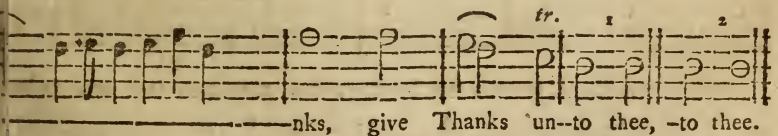
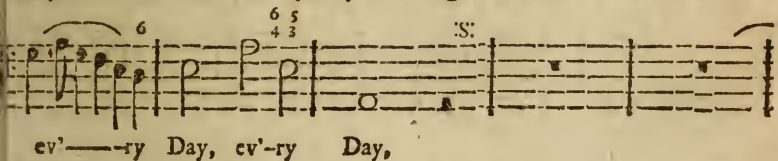
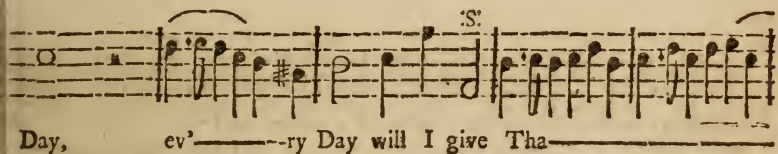
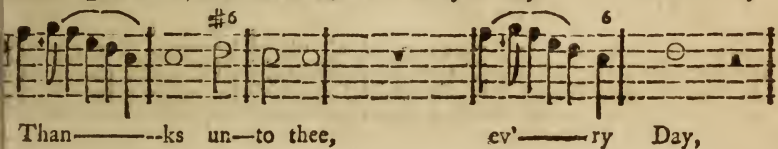
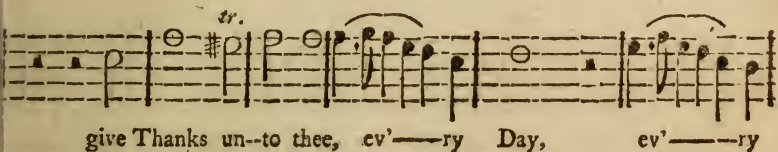
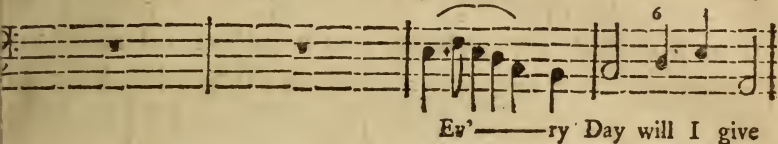
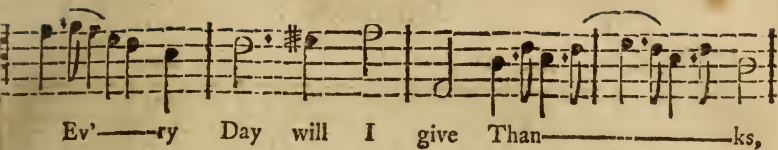


with a good Cou--rage.

Rejoice, &c. as before, and so conclude.

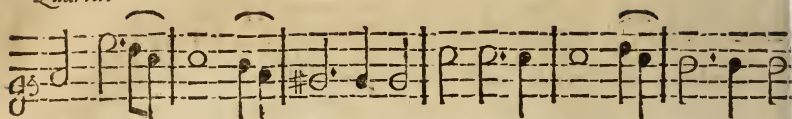
ANTHEM XII. *Taken out of the 145th PSALM.**Tenor & Basses.*

Continued.

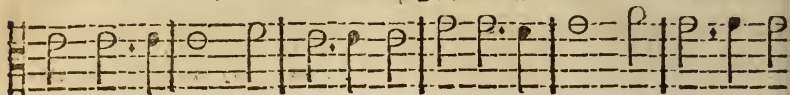


12th

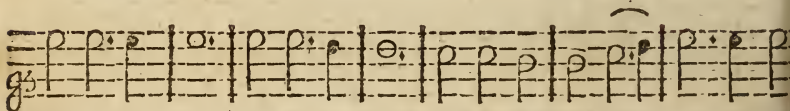
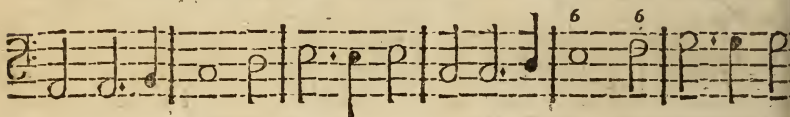
Continued.

Quarta.

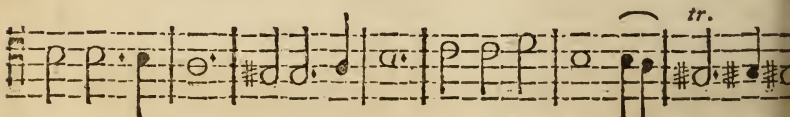
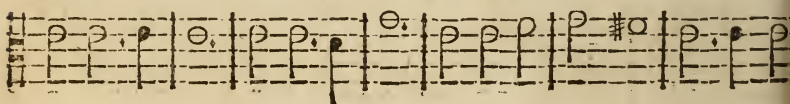
Great is the Lord, and marvellous, great is the Lord, and mar-vel-lous



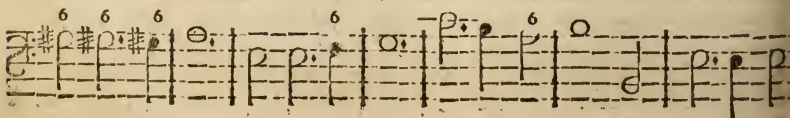
Great is the Lord, and mar-vel-lous, great is the Lord, and mar-vel-lous



great is the Lord, great is the Lord, great is the Lord, and mar-vel-lous,

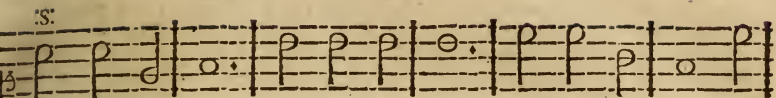


great is the Lord, great is the Lord, great is the Lord, and mar-vel-lous,

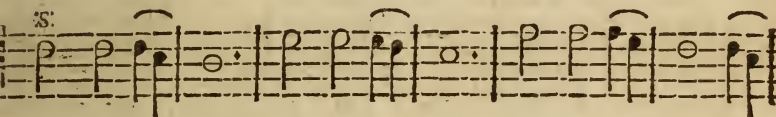
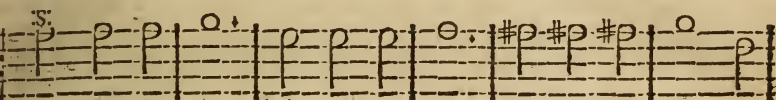


Continued.

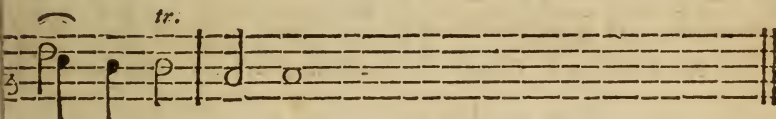
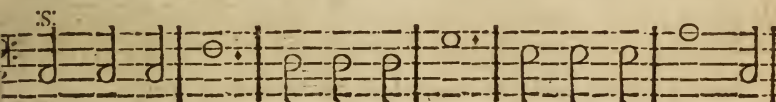
Continued.



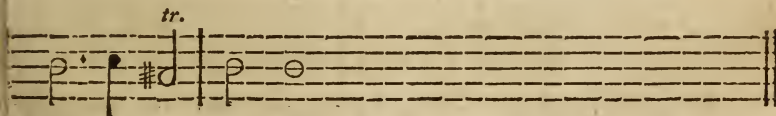
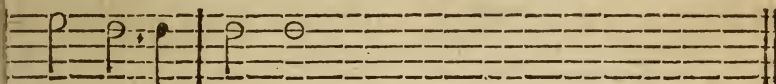
there is no End, there is no End, there is no End, no



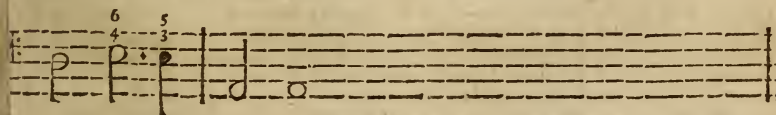
there is no End, there is no End, there is no End, no



End of his Great--ness.

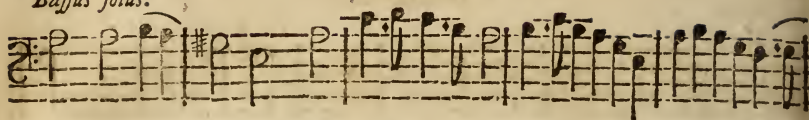


End of his Great--ness.

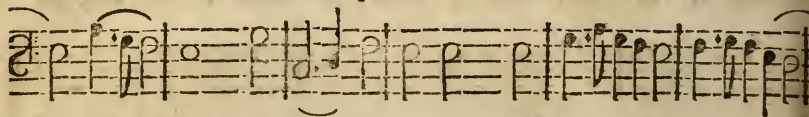


Continued.

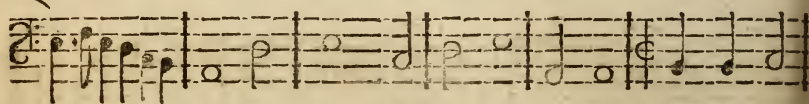
Continued.

Bassus solus.

One Ge—ne—ra—tion shall prai—



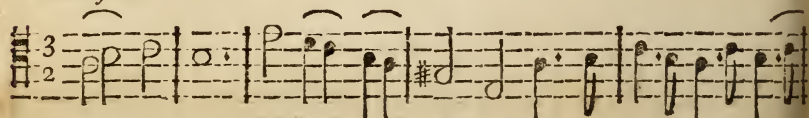
—se thy Works un—to a—no—ther, shall prai—



—se thy Works un—to a—no—ther, and de—clare,



and de—clare, and de—clare, and de—clare thy Pow'r.

Tenor solus.

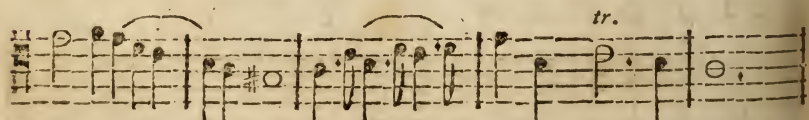
As for me, I will be talk—ing of thy Glo—



—ry, and praise thy won—d'rous



Works; and I will al—so tell of thy Greatness, and Men shall sing, shall

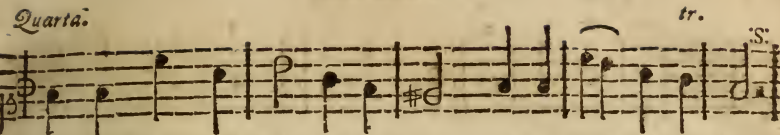


fin—g o—f thy Righteous—ness.

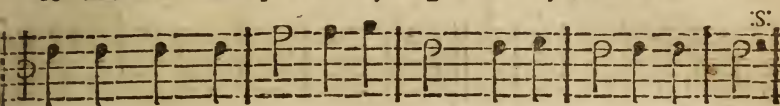
Continued.

Continued.

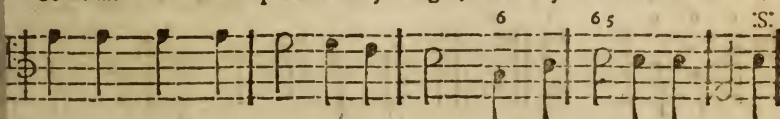
Quarta.



So that Men shall speak of thy Might, and thy mar-vel-lous Acts;



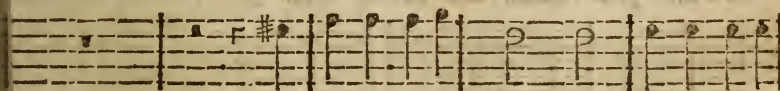
So that Men shall speak of thy Might, and thy mar-vel-lous Acts;



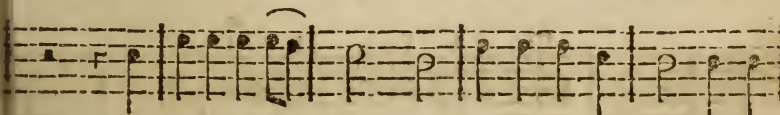
and



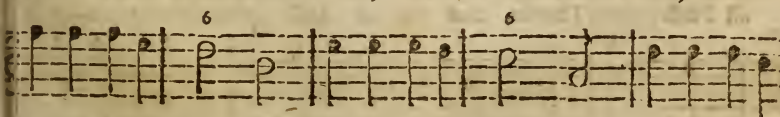
and I will al-fo tell, al-fo



and I will al-fo tell, and I will al-fo



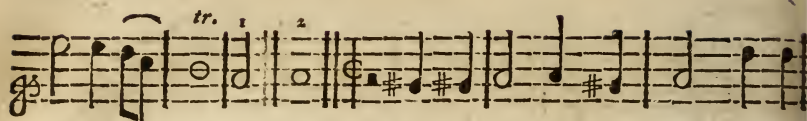
and I will al-fo tell, and I will al-fo tell, al-fo



I will al-fo tell, and I will al-fo tell, and I will al-fo

Continued.

Continued.

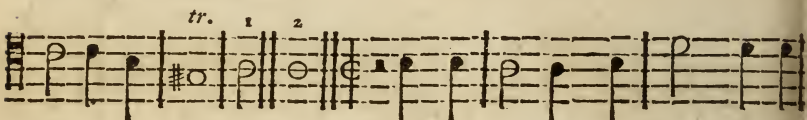


tell of thy Great—ness.

And let all Flesh give Thanks, and let

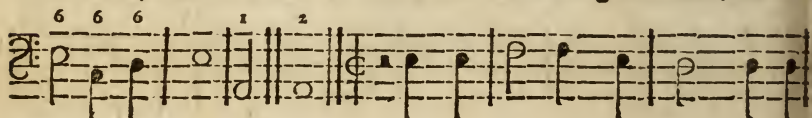


tell of thy Great—ness.

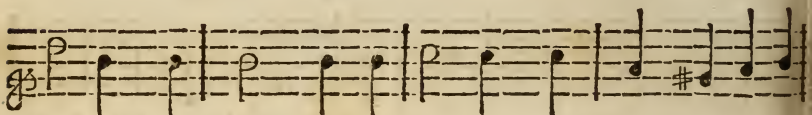


tell of thy Great—ness.

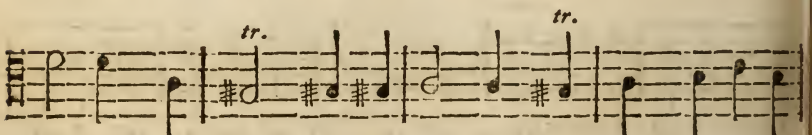
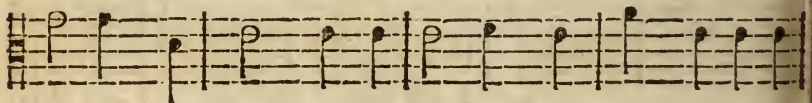
And let all Flesh give Thanks, and let



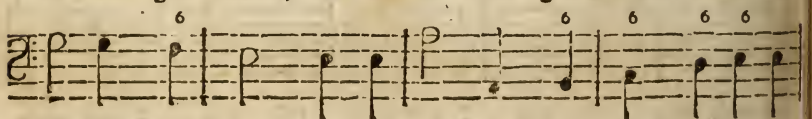
tell of thy Great—ness.



all Flesh give Thanks, and let all Flesh give Thanks un—to his

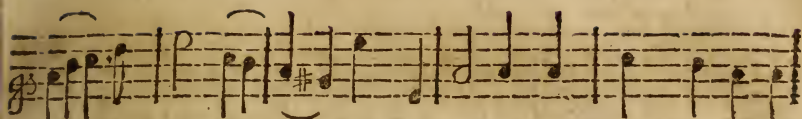


all Flesh give Thanks, and let all Flesh give Thanks un—to his

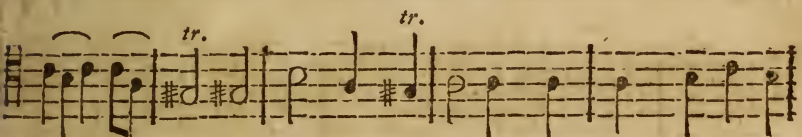
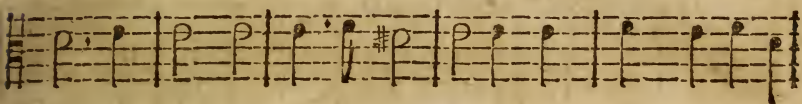


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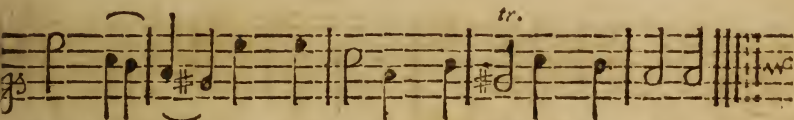
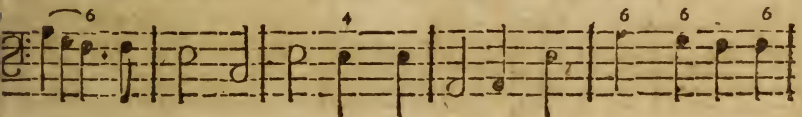
Continued.



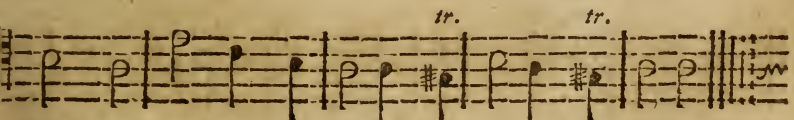
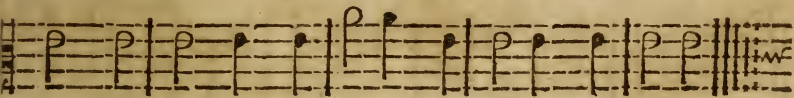
ho—ly Name for e—ver and e--ver, give Thanks un--to his



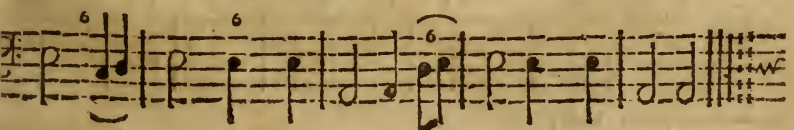
ho—ly Name for e—ver and e--ver, give Thanks un--to his



Name for e—ver and e--ver, for e--ver and e--ver.

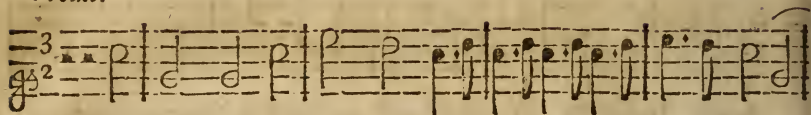


Name for e—ver and e--ver, for e--ver and e--ver.

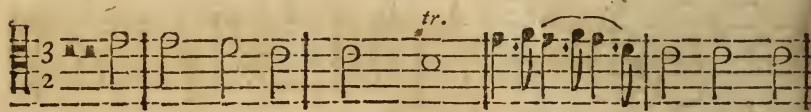
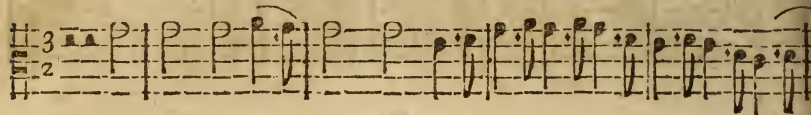


ANTHEM XIII. *Taken out of the 150th PSALM.*

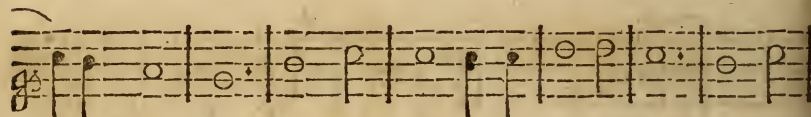
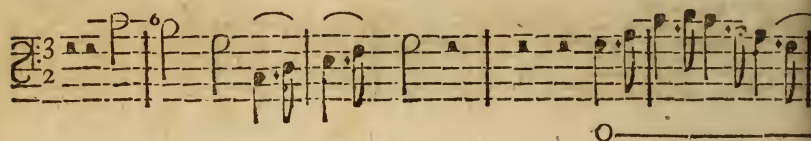
Vivace.



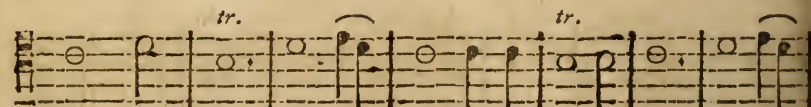
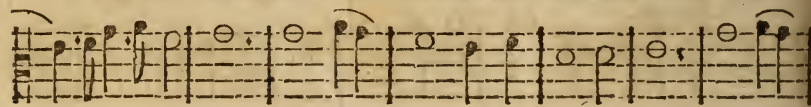
O praise God, O praise God, O-



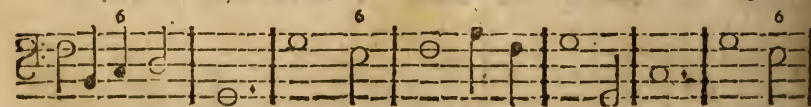
O praise God, O praise God, O———praise God,



praise God, O praise God in his Ho-li-ness, O praise



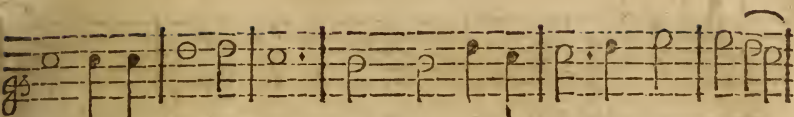
O praise God, O praise God in his Ho--li--ness, O praise



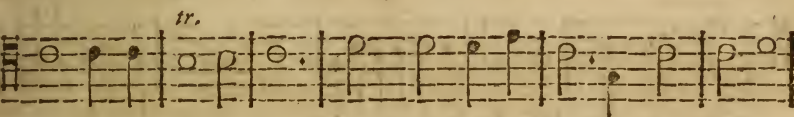
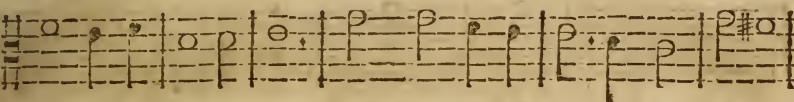
praise God,

Continued.

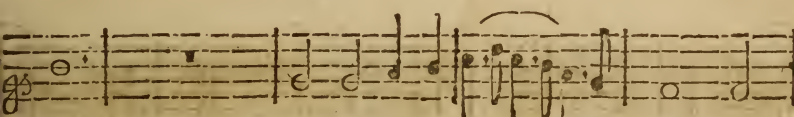
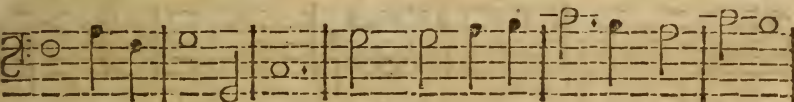
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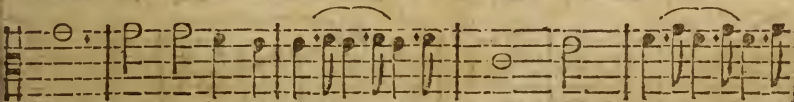
God in his Ho-li-nefs. Praise him in the Fir-ma-ment of his



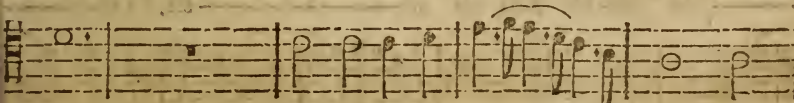
God in his Ho-li-nefs. Praise him in the Fir-ma-ment of his



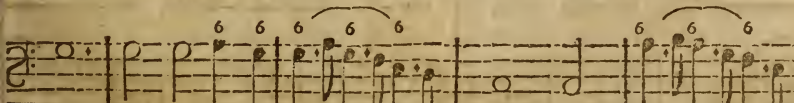
Pow'r, praise him in his no—ble Acts, his



praise him in his no—ble Acts, his no—ble



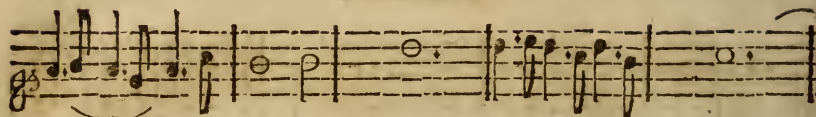
Pow'r, praise him in his no—ble Acts, his



praise him in his no—ble Acts, his no—ble

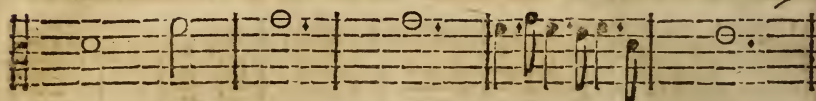
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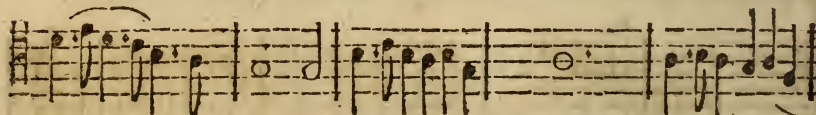
no—ble Acts, his

no—

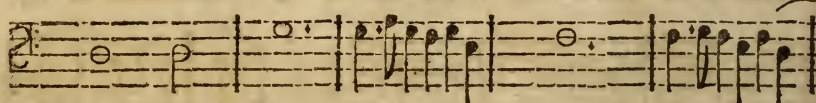


Acts, his

no—

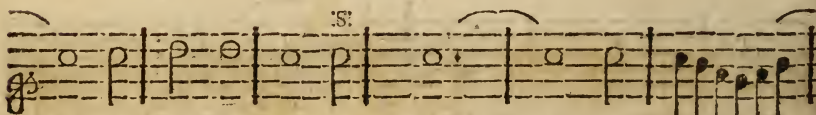


no—ble Acts, his no—



Acts, his

no—



—ble, no—ble Acts, his

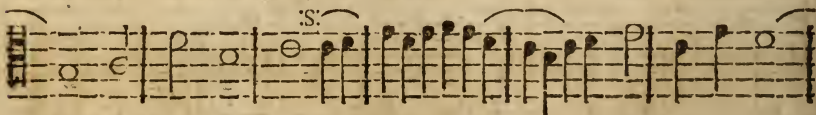
no—

ble, no—



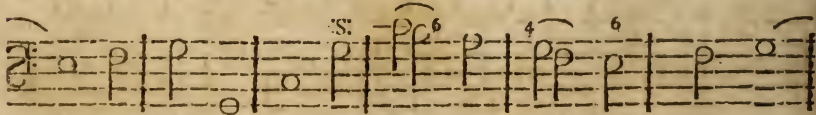
—ble, no—ble Acts, his no—

ble, no—



—ble, no—ble Acts, his no—

ble, no—



—ble, no—ble Acts, his

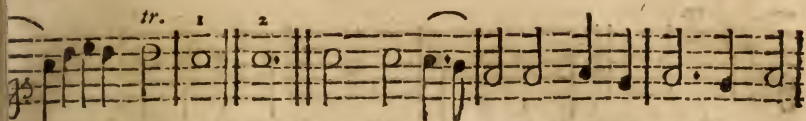
no—

ble, no—

ble, no—

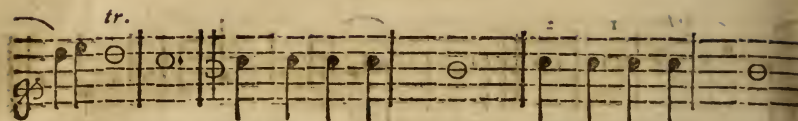
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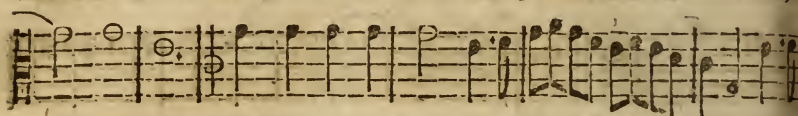


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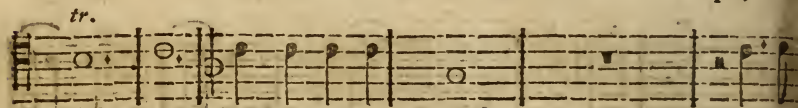
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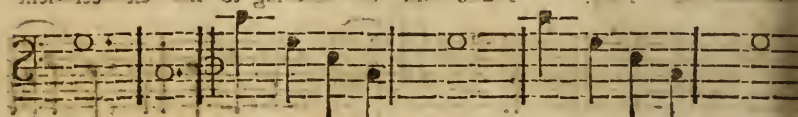
Greatness. Praise him in the Sound, praise him in the Sound,



Praise him in the Sound of the Trum—pet, of the



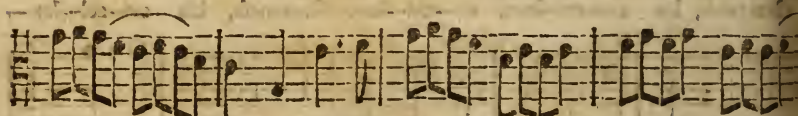
Greatness. Praise him in the Sound of the



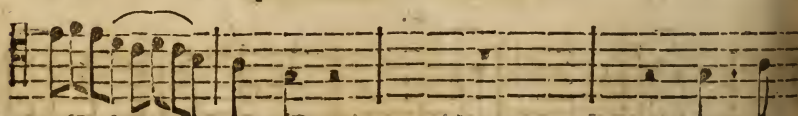
Praise him in the Sound, praise him in the Sound,



of the Trum—

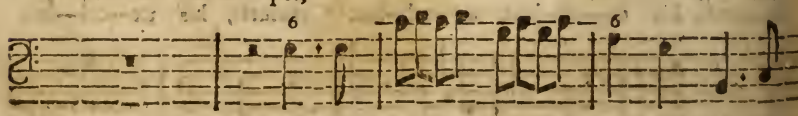


Trum—pet, of the Trum—



Trum—pet,

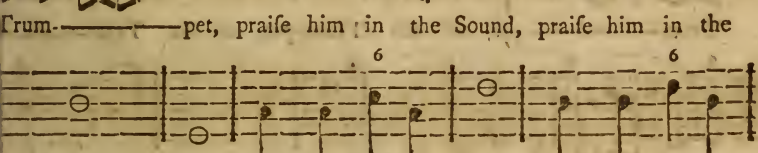
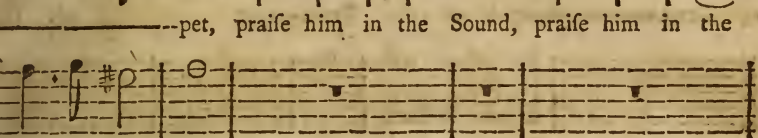
of the



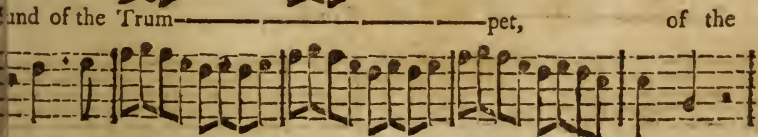
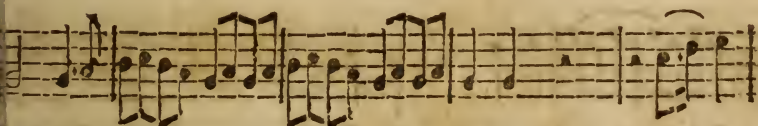
of the Trum—pet, of the

Continued

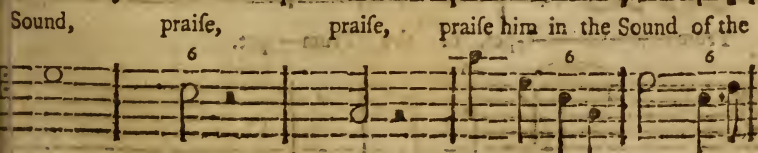
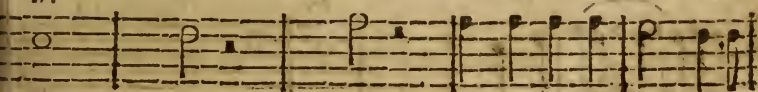
Continued.



Trum—pet, praise him in the Sound, praise him in the



tr.



Sound, praise, praise, praise him in the Sound of the

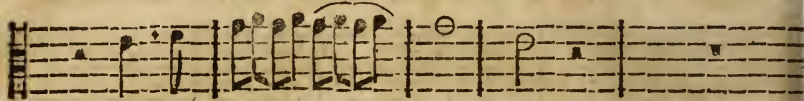
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13

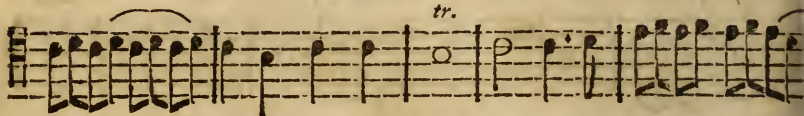
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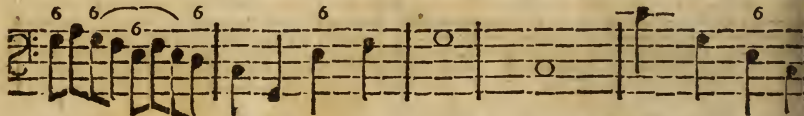
Trum—pet, of the Trum—pet, of the



of the Trum—pet,



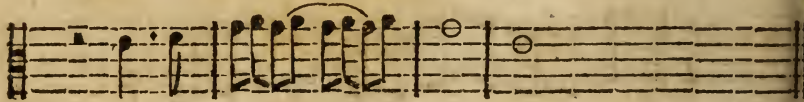
Trum—pet, of the Trum—pet, of the Trum—



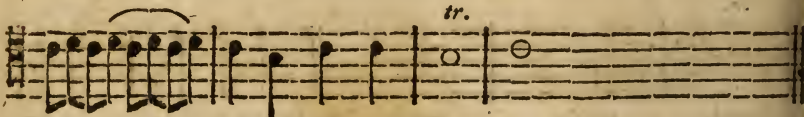
Trum—pet, of the Trum—pet, praise him in the



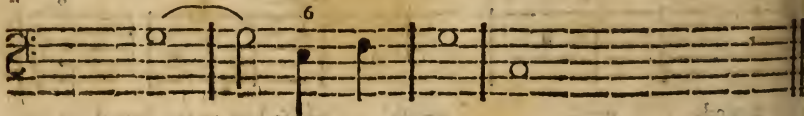
Trum—pet, of the Trum—pet.



of the Trum—pet.



Trum—pet, of the Trum—pet.

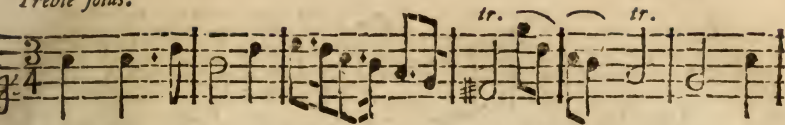


Sound of the Trum—pet.

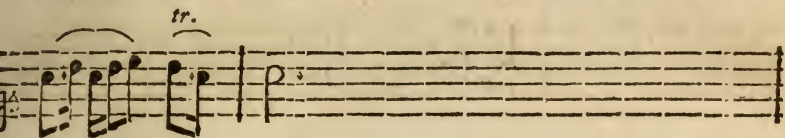
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Continued.

Treble solus.

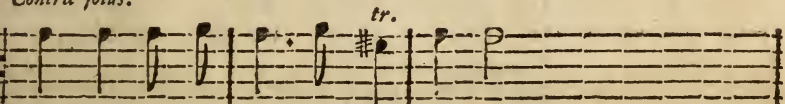


Praise him up-on the Lu———te, the Lute and Harp, the



Lute and Harp.

Contra solus.



Praise him in the Cym-bals and Dan-ces.

Tenor solus.

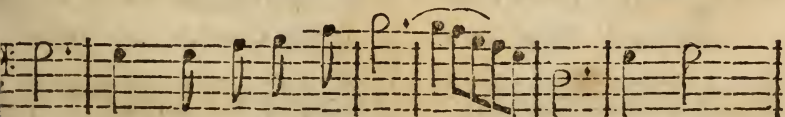


Praise him up-on the Str———ing and Pipe.

Bass solus.



Praise him up-on the well-tun'd Cym-bals, praise him up-on the



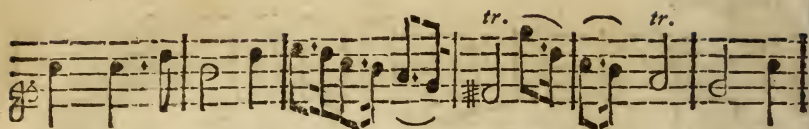
loud, praise him up-on the lo———ud Cym-bals.

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Continued.

13.

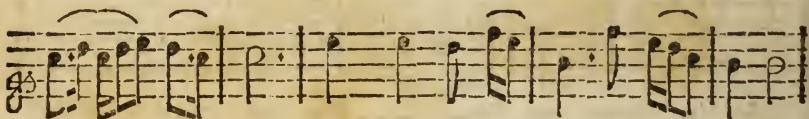
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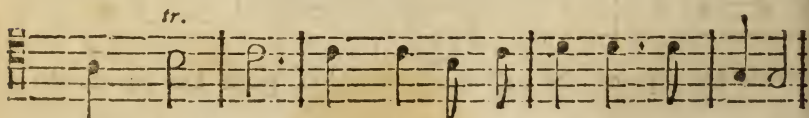
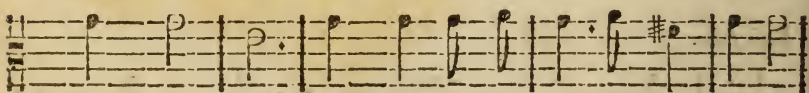
Praife him up-on the Lu——te, the Lute and Harp, the



Praife him up-on the Lu——te, the Lute and Harp, the



Lu——te and Harp. Praife him in the Cym-bals and Dan-ces,



Lute and Harp. Praife him in the Cym-bals and Dan-ces,

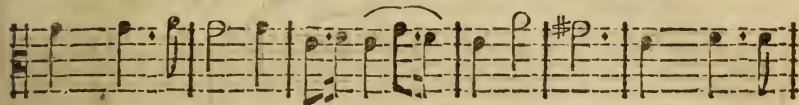


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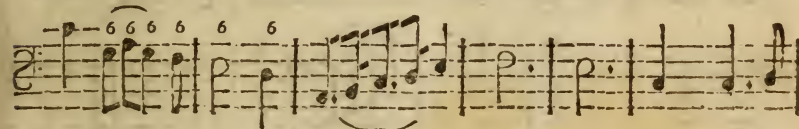
Continued.



praise him up--on the Strin—gs and Pipe; praise him up—

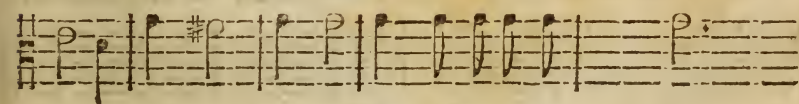


praise him up--on the Strin—gs and Pipe; praise him up—



—on the well--tun'd Cym--bals,

praise him up--on the



praise him upon the

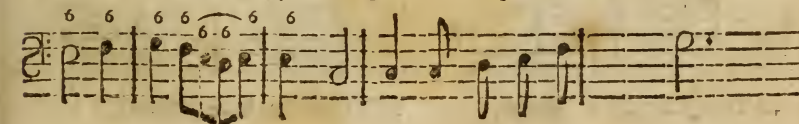
loud,

tr.



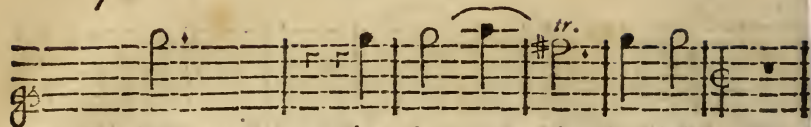
—on the well--tun'd Cymbals, praise him upon the

loud,

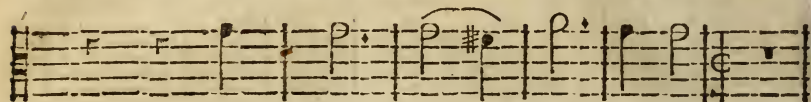


13th

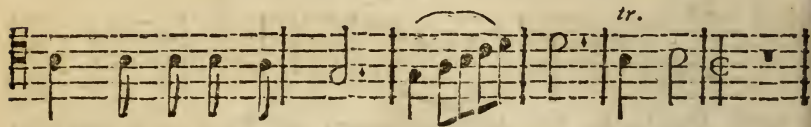
Continued.



loud, the lou—d Cym-bals.



the lou—d Cym-bals.



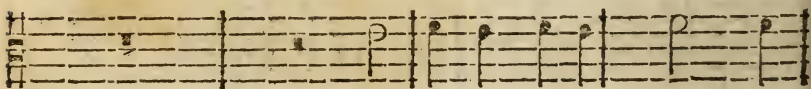
praise him up-on the lou—d Cym-bals.



Let



Let all Things that have



Let all Things that have Breath, let



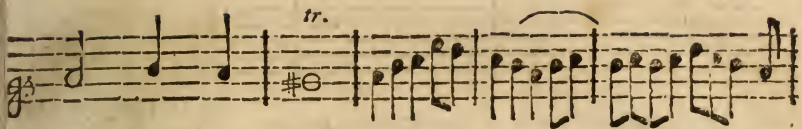
Let all Things that have Breath, let all Things that have



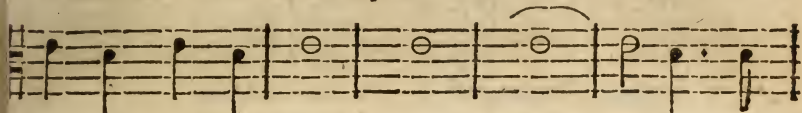
all Things that have Breath, let all Things that have Breath, let

Continued.

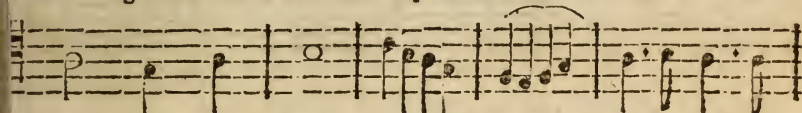
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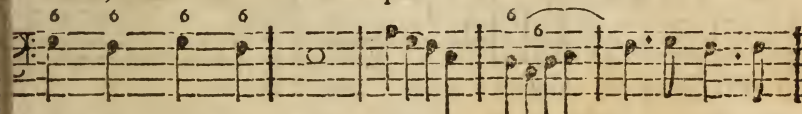
Breath, that have Breath prai—se the



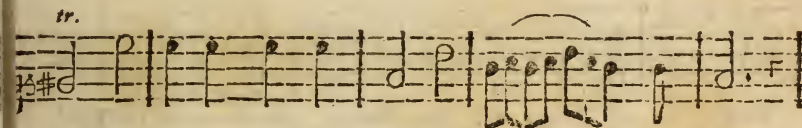
all Things that have Breath prai—se the



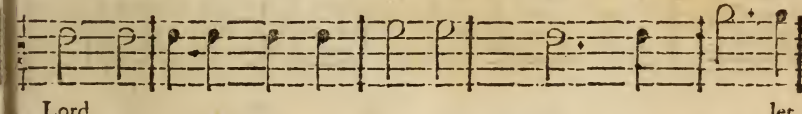
Breath, that have Breath prai—se the



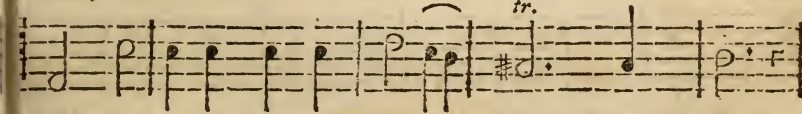
all Things that have Breath prai—se the



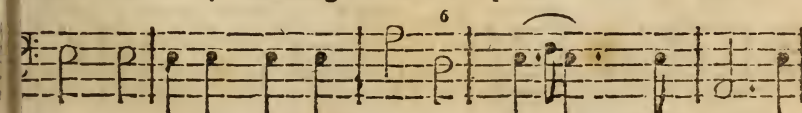
Lord, let ev'-ry breathing Crea-ture prai—se the Lord,



Lord, let ev'-ry breathing Crea-ture prai—se the Lord,



Lord, let ev'-ry breathing Crea-ture prai—se the Lord,

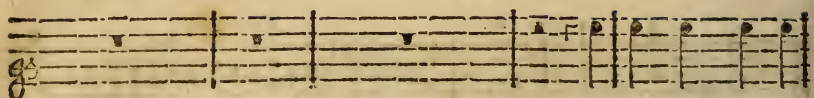


praise the Lord, let

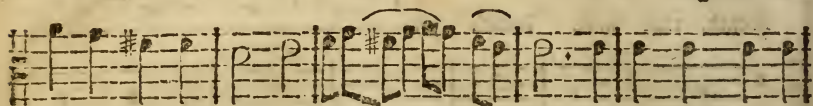
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13 ^H

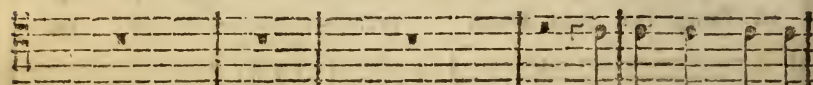
Continued.



let all Things that have



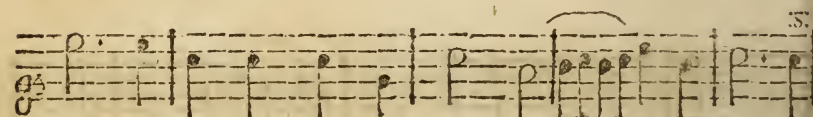
ev'-ry breathing Creature prai—se the Lord, let



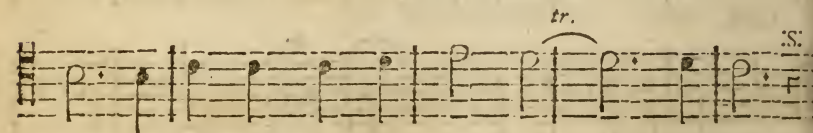
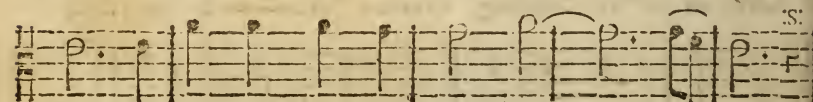
let all Things that have



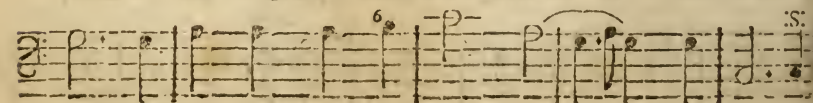
ev'-ry breathing Creature praise the Lord, let



Breath, let all Things that have Breath prai—se the Lord, let



Breath, let all Things that have Breath prai—se the Lord,



let

Continued

Continued.

ev'-ry breathing, ev'-ry breathing, ev'-ry breathing Crea-ture

let ev'-ry breathing Crea-ture

let ev'-ry breathing, ev'-ry breathing Crea-ture

ev'-ry breathing, ev'-ry breathing, ev'-ry breathing Crea-ture

prai——fe the Lor——d.

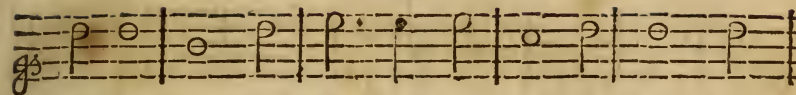
prai——fe the Lor——d.

tr. prai——fe the Lor——d.

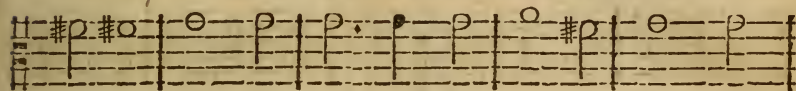
prai——fe the Lor——d.

prai——fe the Lor——d.

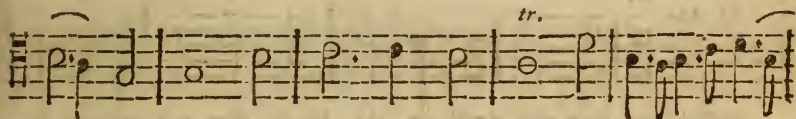
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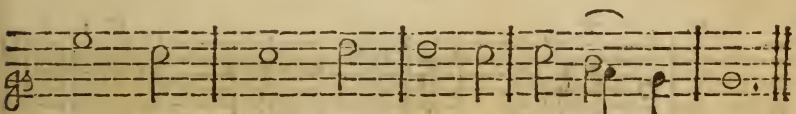
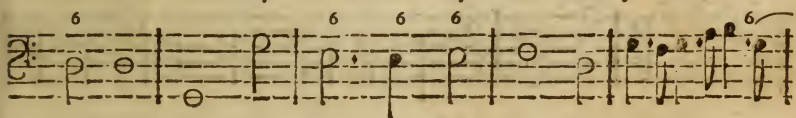
of the Lord! my Heart and my Flesh re—-joyce, re—



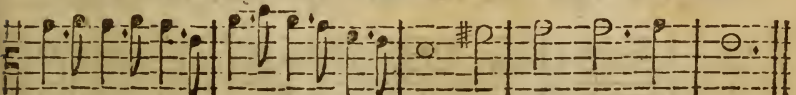
re—-joyce, re—



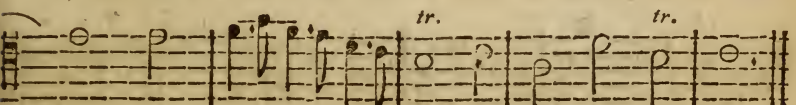
of the Lord! my Heart and my Flesh re—-joi—



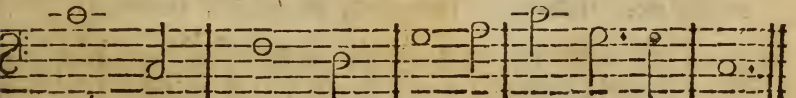
—-joyce, re—-joyce, re—-joyce in the liv—ing God.



—-joi—-ce



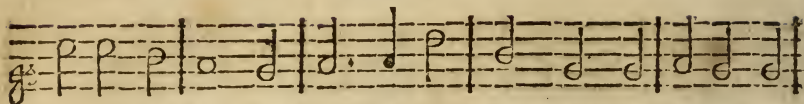
—-ce, re—-joi—-ce in the liv—ing God.



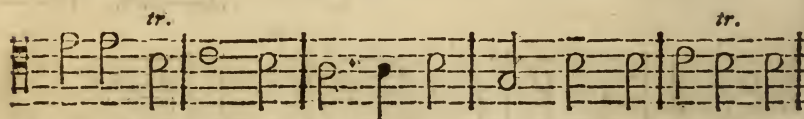
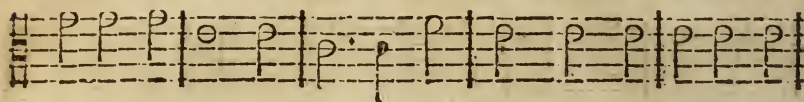
re—-joyce, re—-joyce

14th

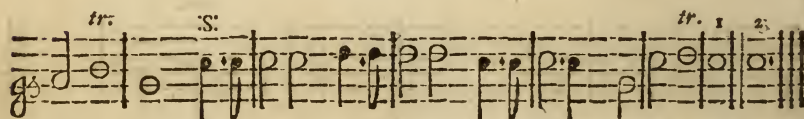
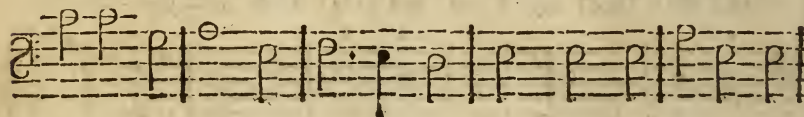
Continued.



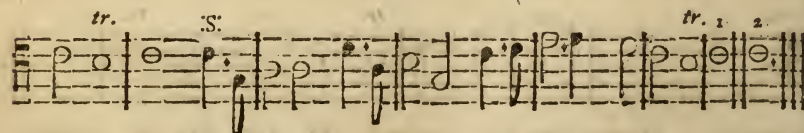
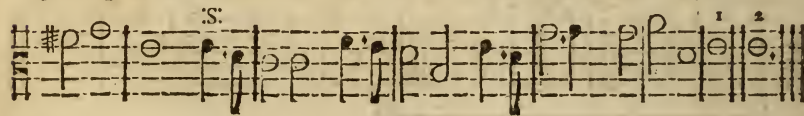
Blessed are they that dwell in thy House, they will always be



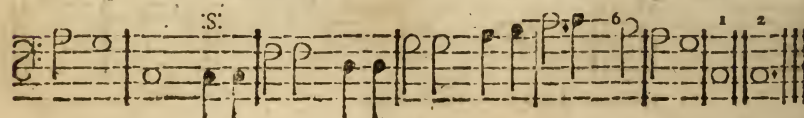
Blessed are they that dwell in thy House, they will always be



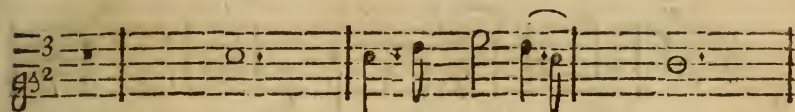
praising thee. Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah.



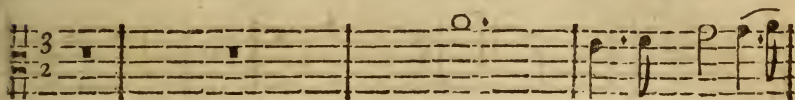
praising thee. Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah.



ANTHEM XV. *Taken out of the 26th PSALM.*



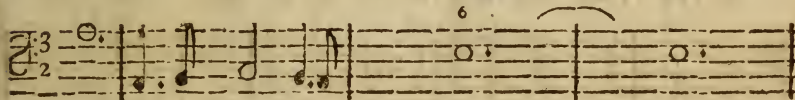
Be thou my Judge, O Lord,



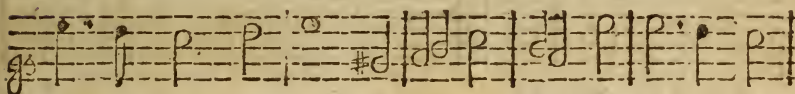
Be thou my Judge, O



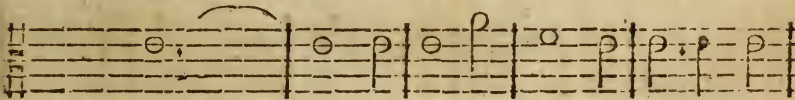
Be thou my Judge, O Lord,



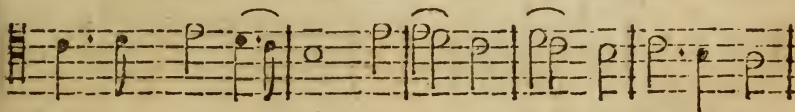
Be thou my Judge, O Lor———d,



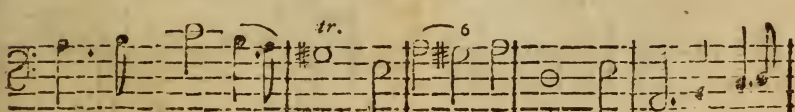
thou my Judge, O Lord, for I have walk-ed in-no-cent—



Lor———d, for I have walk-ed in-no-cent—

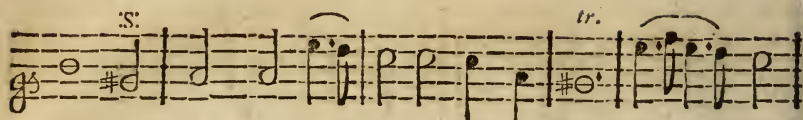


thou my Judge, O Lord, for I have walk-ed in-no-cent—

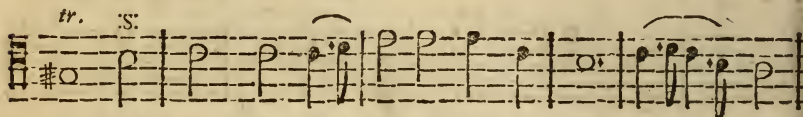
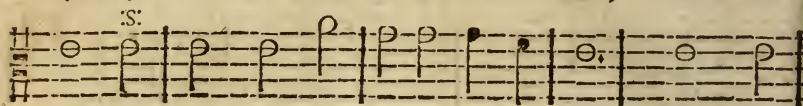


13[#]

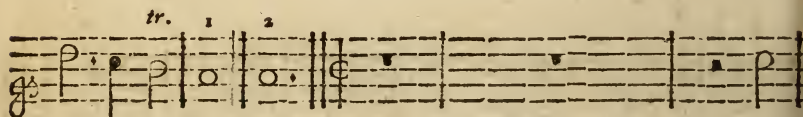
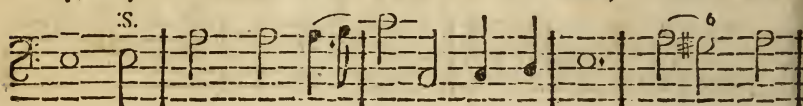
Continued.



—ly, my Trust hath been al—so in the Lord, there—fore

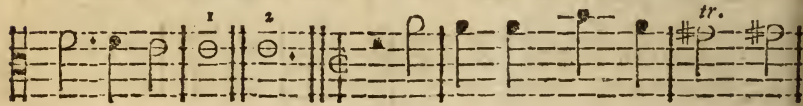


—ly, my Trust hath been al—so in the Lord, there—fore

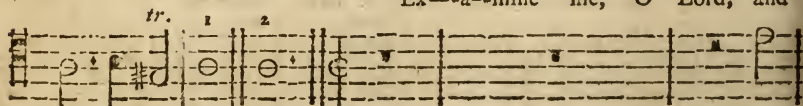


shall I not fall, fall.

Ex—

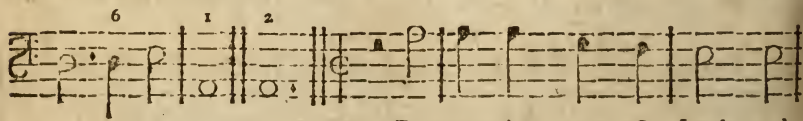


Ex—a--mine me, O Lord, and



shall I not fall, fall.

Ex—

Ex—a--mine me, O Lord, and
Continued.

Continued.

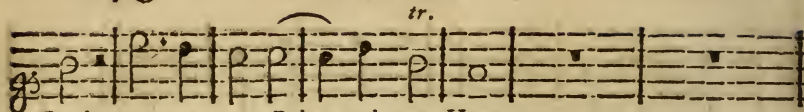
—a—mine me, O Lord, ex—a—mine me, O Lord, try out
 prove me, Lord, ex—a—mine me, O Lord, try out

—a—mine me, O Lord, and prove me, Lord, try out
 prove me, Lord, ex—a—mine me, O Lord, try out
 my Reins and my Heart; ex—a—mine me, O Lord, ex—amine me, O
 my Reins and my Heart; ex—amine me, O
 my Reins and my Heart; *tr.* ex—a—mine me, O Lord, and prove me,
 my Reins and my Heart; ex—amine me, O

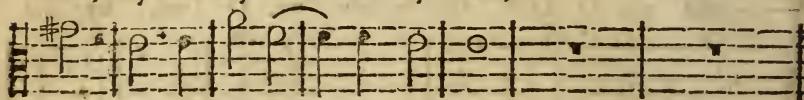
Continued.

15th

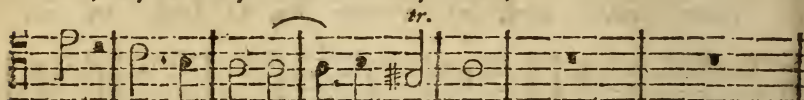
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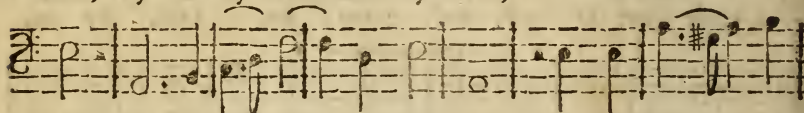
Lord, try out my Reins and my Heart,



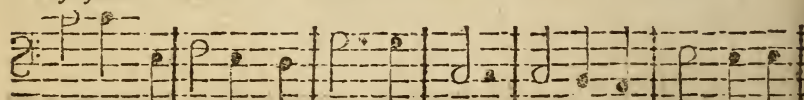
Lord, try out my Reins and my Heart,



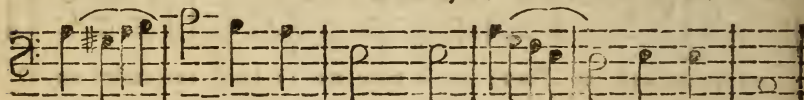
Lord, try out my Reins and my Heart,



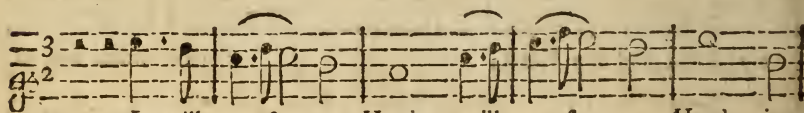
Lord, try out my Reins and my Heart, for thy lov——ing

Bass solus.

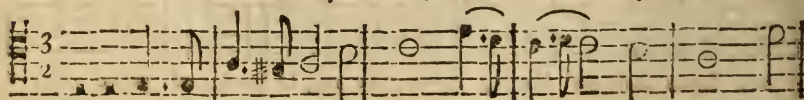
Kindness is e—ver be—fore mine Eyes; and I will walk, I will



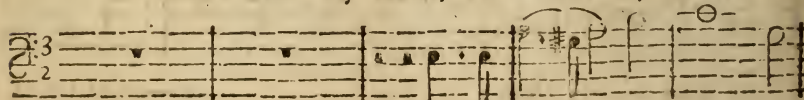
wal——k in thy Truth, will wal——k in thy Truth.



I will wash my Hands, will wash my Hands in



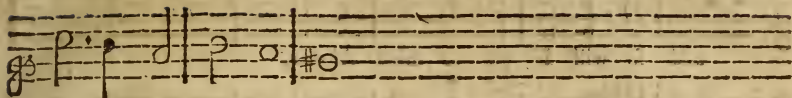
I will wash my Hands, will wash my Hands in



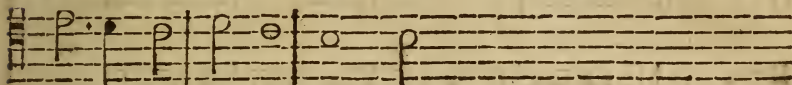
I will wash my Hands in

Continued.

Continued.



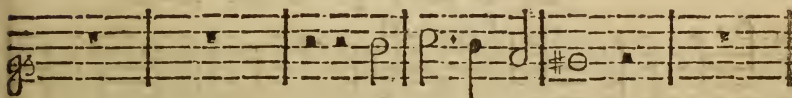
In—no—cen—cy, O Lord,



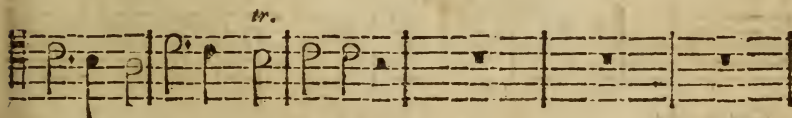
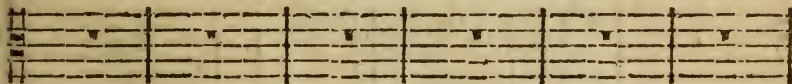
In—no—cen—cy, O Lord, and



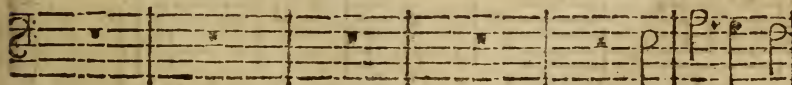
In—no—cen—cy, O Lord,



and so will I go,



so will I go to thine Al—tar,

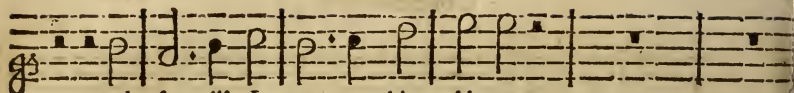


and so will I

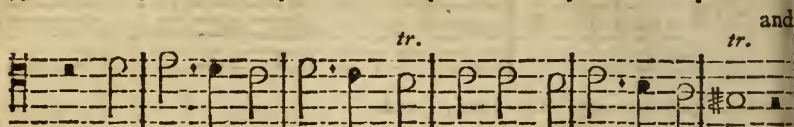
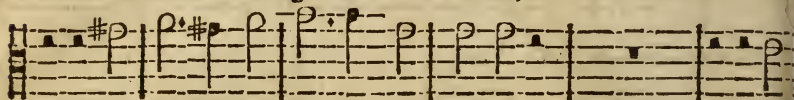
Continued.

15. $\frac{4}{4}$

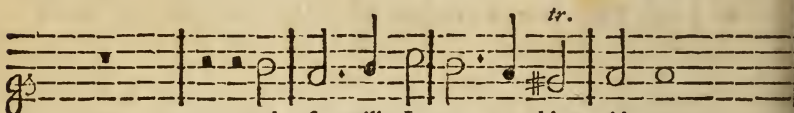
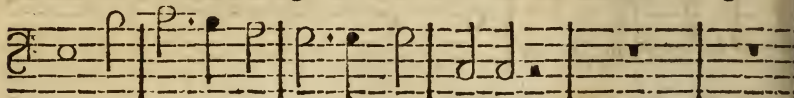
Continued.



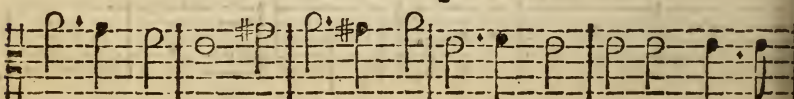
and so will I go to thine Al-tar,



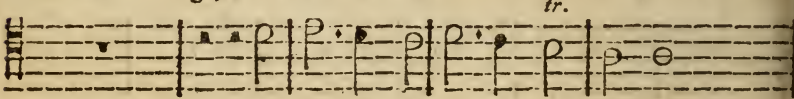
and so will I go to thine Al-tar, and so will I go



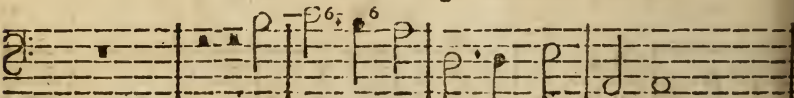
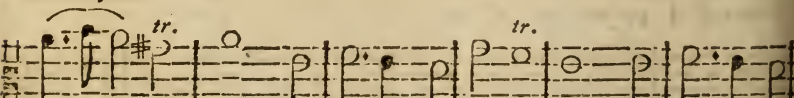
and so will I go to thine Al-tar;



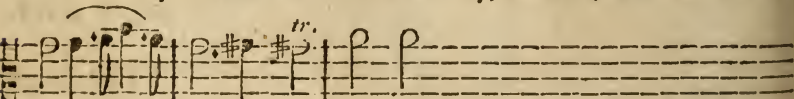
so will I go,



and so will I go to thine Al-tar.

*Contra solus.*

wash my Hands in In-no-cen-cy, O-Lord, and so will I



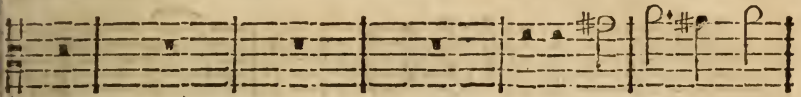
g—o to thine Al-tar.

Continued.

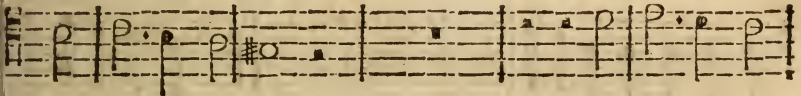
Continued.



and so will I



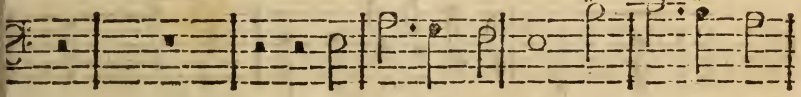
tr.



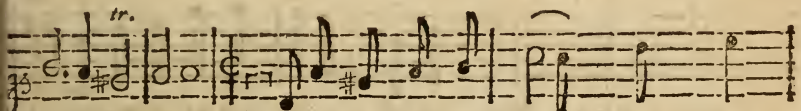
and so will I go,

and so will I

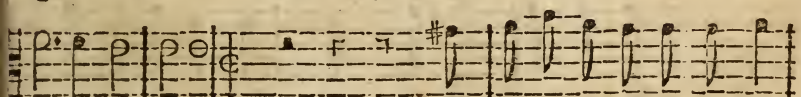
$\sharp 6$ 6 $\sharp 6$



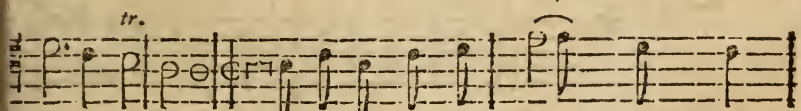
and so will I go,



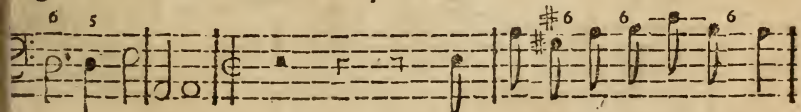
go to thine Altar. That I may shew the Voice of Thankf—



That I may shew the Voice of Thankf—

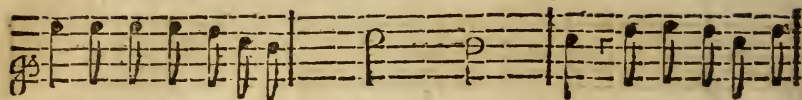


go to thine Altar. That I may shew the Voice of Thankf—

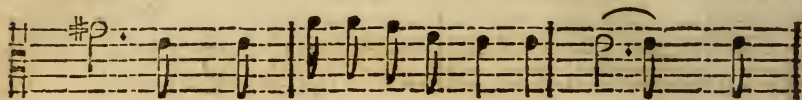


That I may shew the Voice of Thankf—

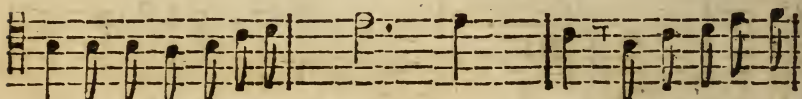
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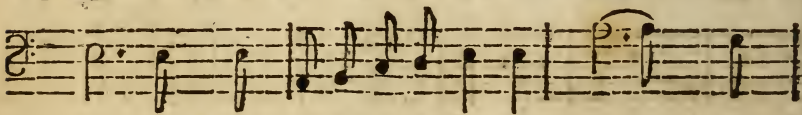
—giving, and tell of all thy won—d'rous Works, and tell of all thy



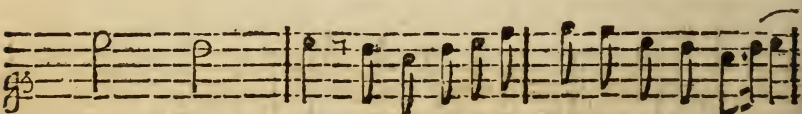
—giv—ing, and tell of all thy wond'rous Works, and



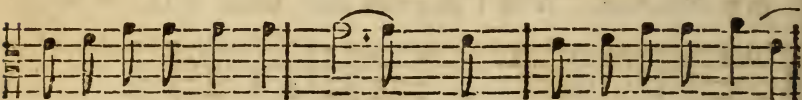
—giving, and tell of all thy won—d'rous Works, and tell of all thy



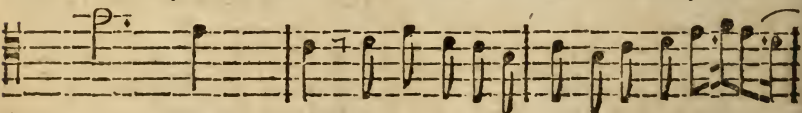
—giv—ing, and tell of all thy wond'rous Works, and



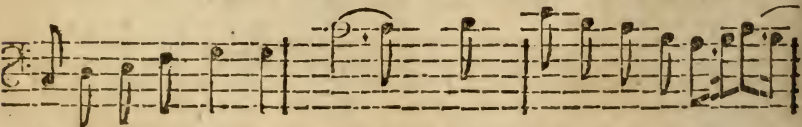
won—d'rous Works, and tell of all thy, tell of all thy won—



tell of all thy wond'rous Works, and tell of all thy won—



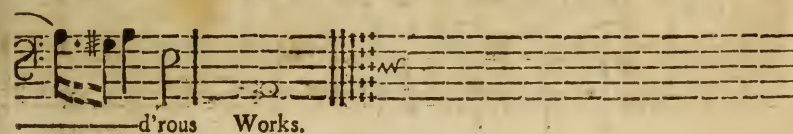
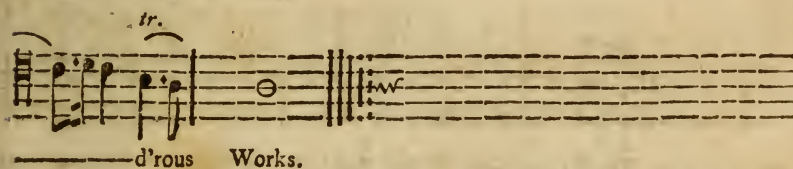
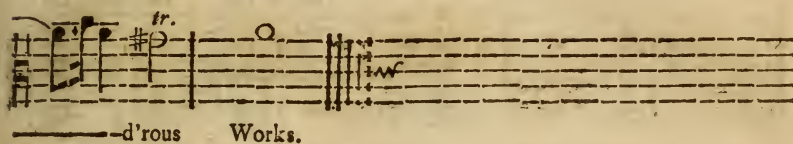
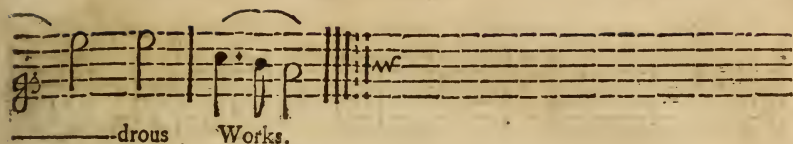
won—d'rous Works, and tell of all thy, tell of all thy won—



tell of all thy wond'rous Works, and tell of all thy won—

Continued.

Continued.



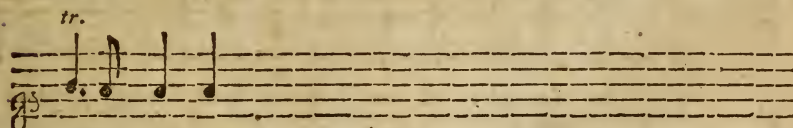
Treble solus.



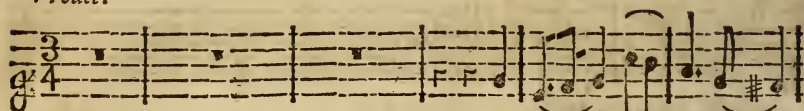
bi-tation of thy



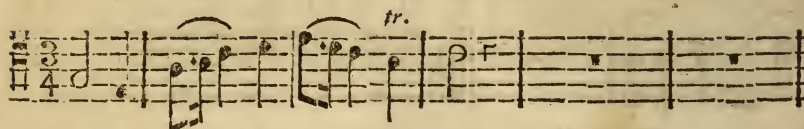
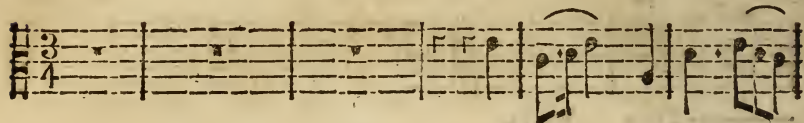
our dwell-eth.



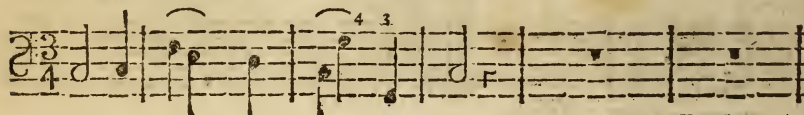
That I may shew the Voice (as before) and so conclude.

AN THEM XVI. *Taken out of the 105th PSALM.**Vivace.*

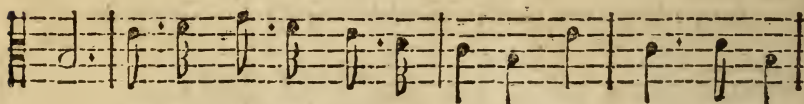
and call up--on his



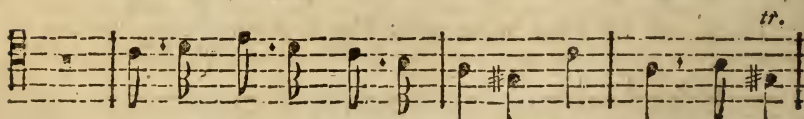
O give Thanks un—to the Lord,



Name ;



tell the Peo-ple, tell the Peo-ple what Things he hath

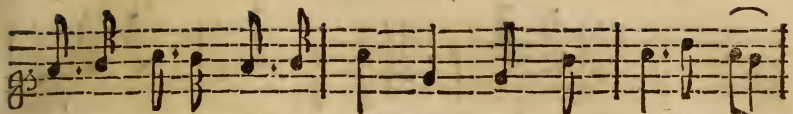


tell the Peo-ple, tell the Peo-ple what Things he hath

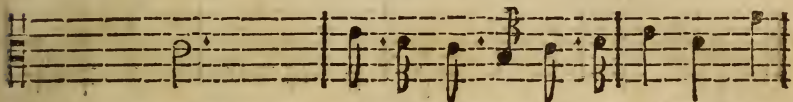


Continued.

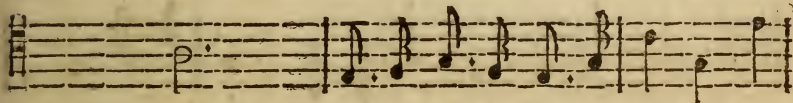
Continued.



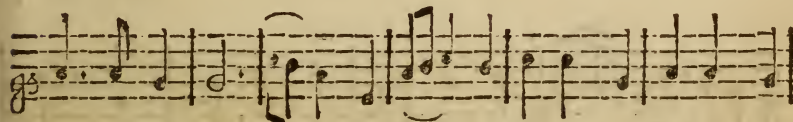
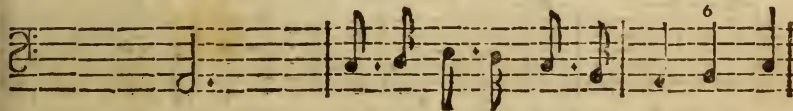
tell the Peo-ple, tell the Peo-ple, tell the Peo-ple what



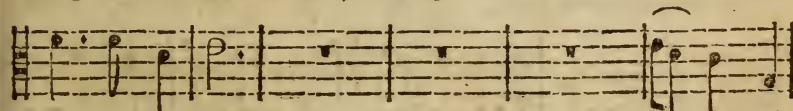
done; tell the Peo-ple, tell the Peo-ple what



done; tell the Peo-ple, tell the Peo-ple what



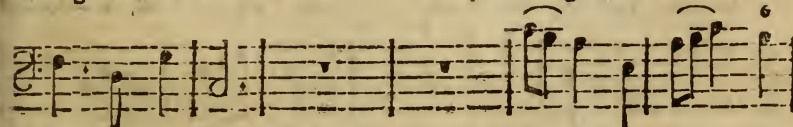
Things he hath done. O let your Songs be of him, be of him, and



Things he hath done. O let your



Things he hath done. O let your Songs be of him, be



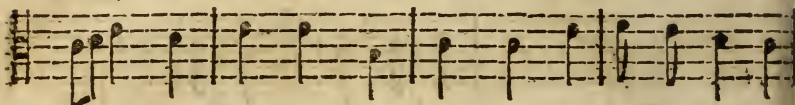
O let your Songs be
Continued.

16th

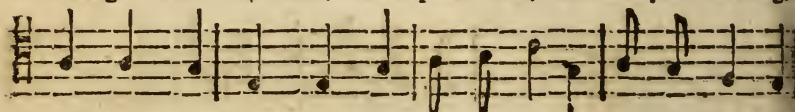
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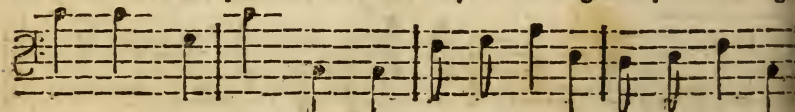
praise him, and let your Talking, let your Talking be of all,



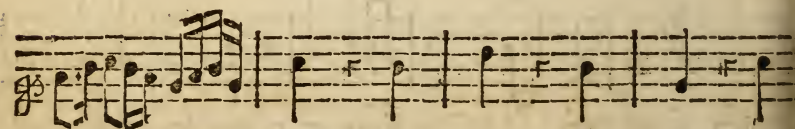
Songs be of him, and praise him, and let your Talking,



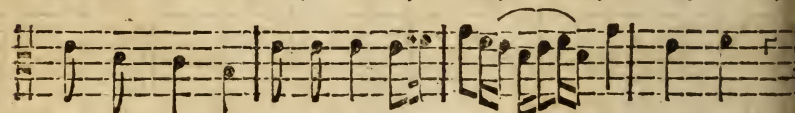
of him, and praise him, and let your Talking, let your Talking,



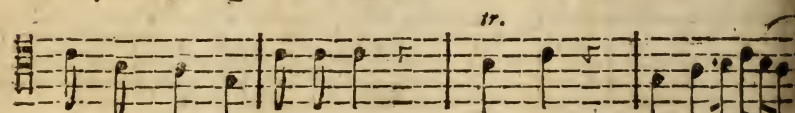
of him, and praise him, and let your Talking, let your Talking,



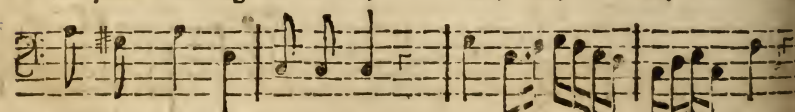
a ——— ll, all, all, all, all, all,



let your Talk-ing be of all, a ——— ll,



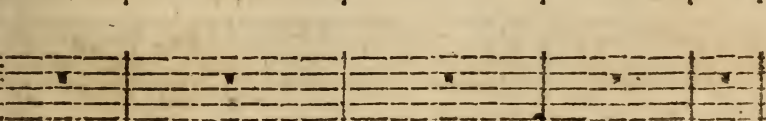
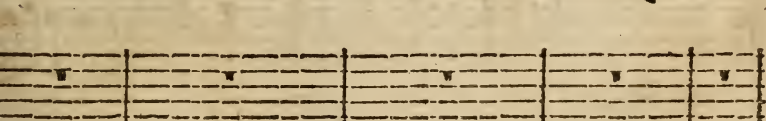
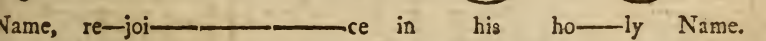
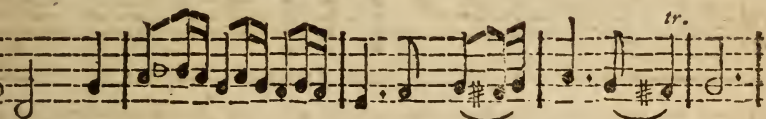
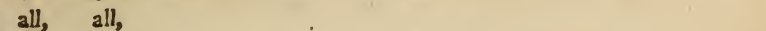
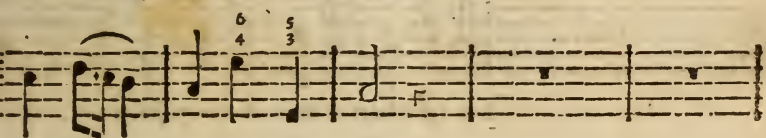
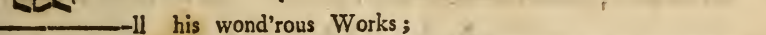
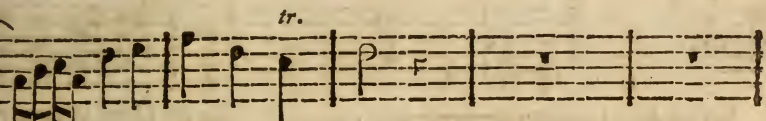
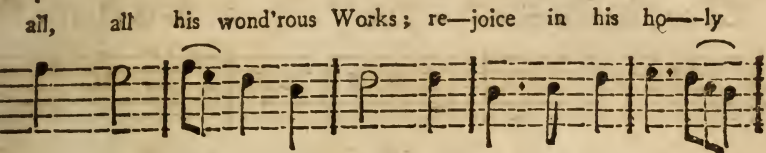
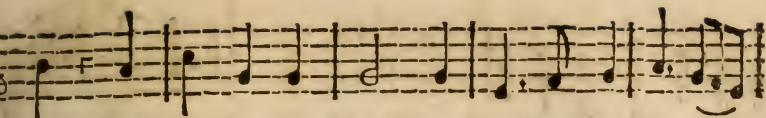
let your Talk-ing be of all, all, all, all, a ———



let your Talk-ing be of all, all, a ——— ll,

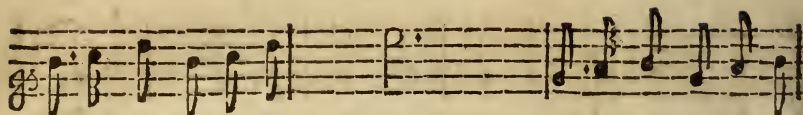
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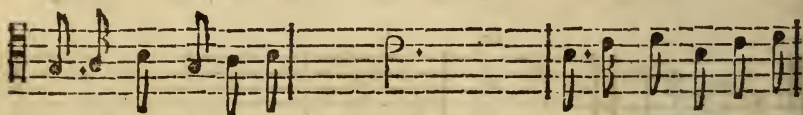
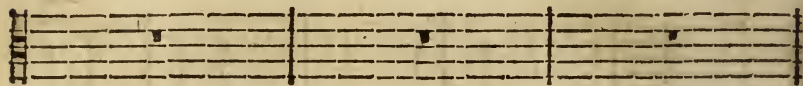
16th.

Continued.



Let the Heart of them re——-joice,

let the Heart of them re——



Let the Heart of them re——-joice,

let the Heart of them re——



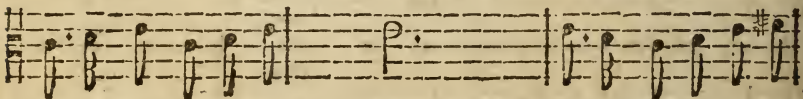
Let the Heart of them re——-joice,



——-joice,

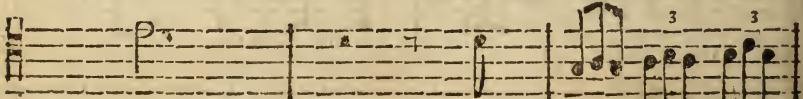
let the Heart of them re——-joice,

re——



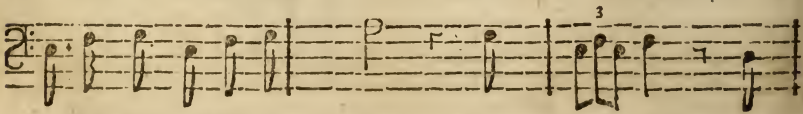
Let the Heart of them re——-joice,

let the Heart of them re——



——-joice,

re——-joi

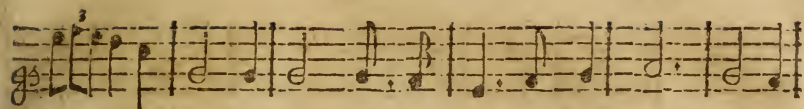


let the Heart of them re——-joice

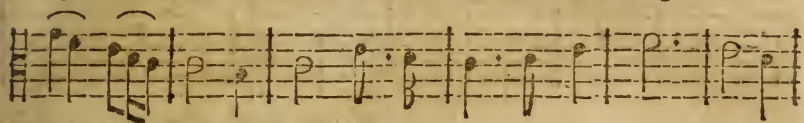
re——-joice,

re——

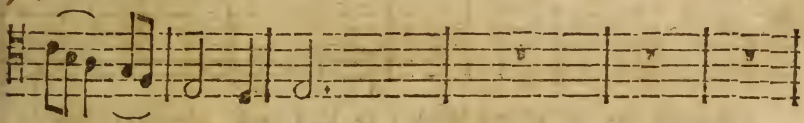
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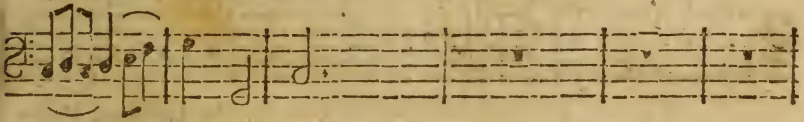
—joice that seek the Lord; seek the Lord and his Strength, seek his



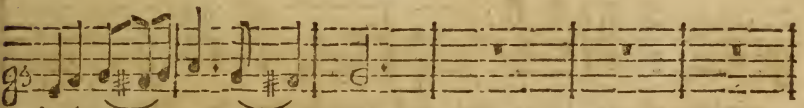
—joice that seek the Lord;



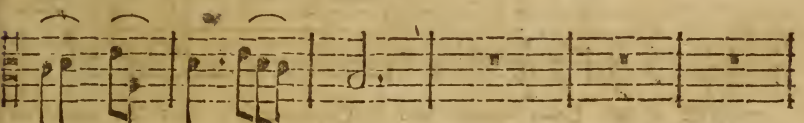
—joice that seek the Lord;



—joice that seek the Lord;



Face for e—ver—more.



He is the Lord, the Lord our God, his



He is the Lord our God,

Y

Continued.

16th

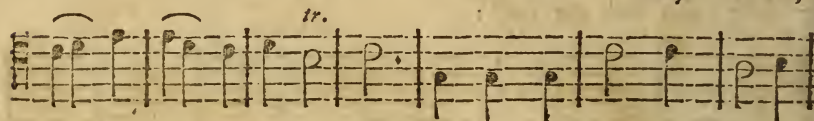
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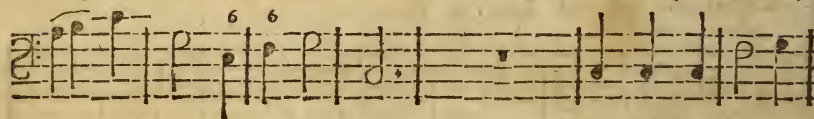
he hath been always



he hath been al—ways mindful,



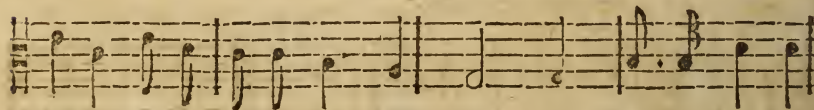
Judgments are in all the World; he hath been al—ways mindful,



he hath been always



mindful of his Co-ve-nant and Promise that he made to a



mindful of his Co-ve-nant and Pro—mise that he made to



mindful of his Co-ve-nant and Pro—mise that he made



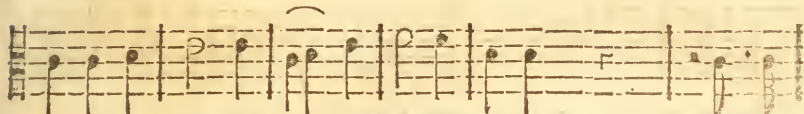
mindful of his Co-ve-nant and Pro—mise that he

Continued,

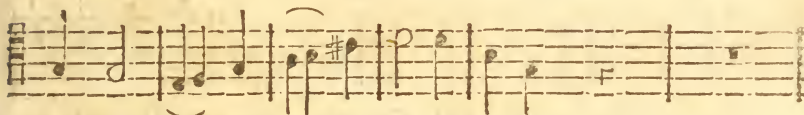
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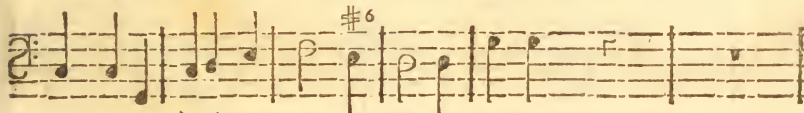
thou-sand, thou-sand, thou-sand Ge-ne-ra-tions, that he made to a



a thousand, thousand, thou-sand Ge-ne-ra-tions, that he



to a thou-sand, thousand Ge-ne-ra-tions,



made to a thou-sand, thousand Ge-ne-ra-tions,



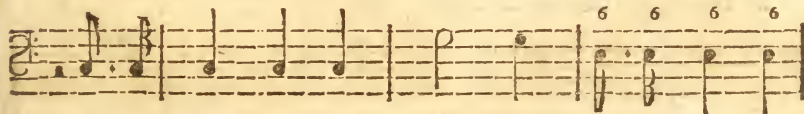
thou-sand, thou-sand Ge-ne-ra-tions, that he made to



made to a thou-sand, thou-sand Ge-ne-ra-tions,



that he made to a thou-sand,



that he made to a thou-sand, that he made to

16th

Continued.



Continued.

thou-sand Ge-ne-ra-tions. A—men, A—

A—men, A—men,

thou-sand Ge-ne-ra-tions. A—men,

A—

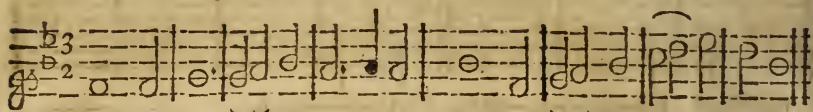
—men.

A—men.

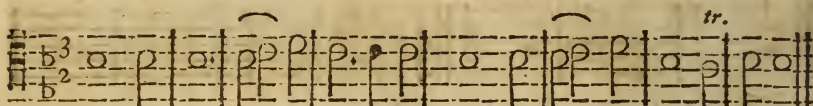
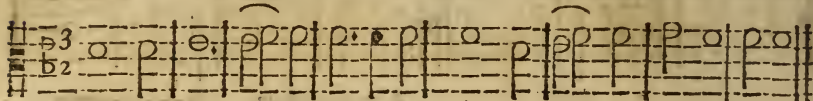
A—men,

—men.

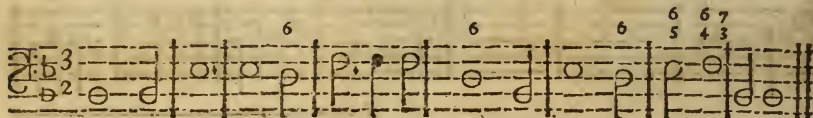
ANTHEM XVII. *Taken out of* Psalm xlvii. *Verse* 12 ;
 Iſaiah xlix. 23 ; Psalm xlviii. 7 ; Psalm xxi. 13.



Praise the Lord, O Je--ru--fa-lem, praise thy God, thy God, O Si-on :



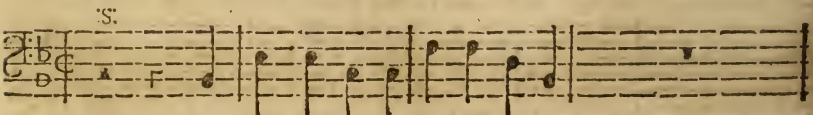
Praise the Lord, O Je--ru--fa-lem, praise thy God, thy God, O Si-on :



and Queens thy nur-sing



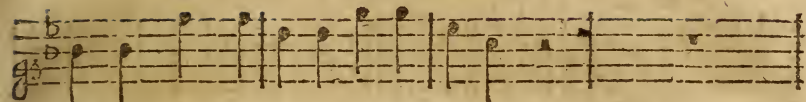
For Kings shall be thy nursing Fa-thers,



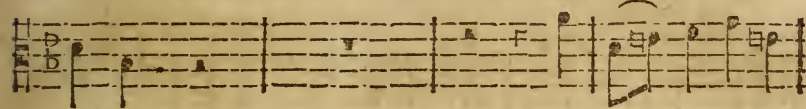
For Kings shall be thy nursing Fathers,

Continued,

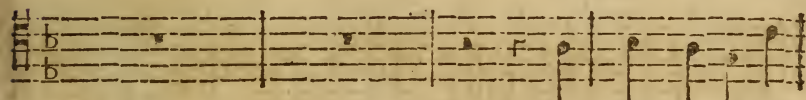
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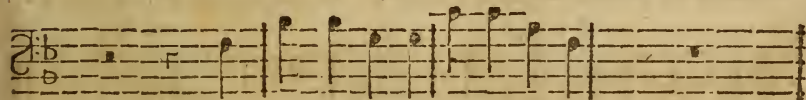
Mothers, Kings shall be thy nursing Fathers,



and Queens thy nursing



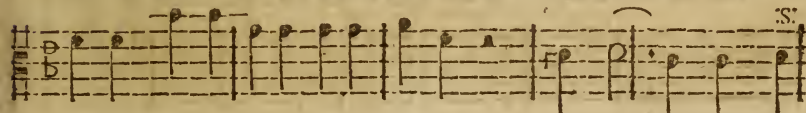
and Queens thy nursing



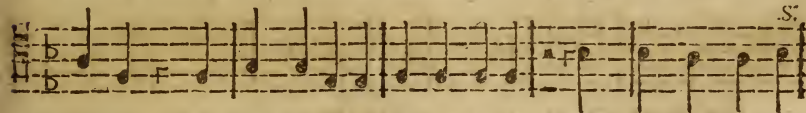
For Kings shall be thy nursing Fathers,



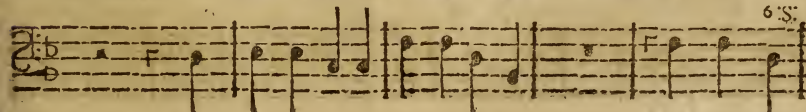
For Kings shall be thy nursing Fathers, and Quee—ns, and



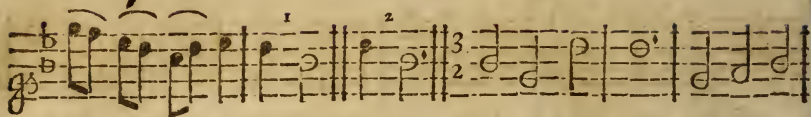
Mothers, Kings shall be thy nursing Fa--thers, and Queens, and Queens, and



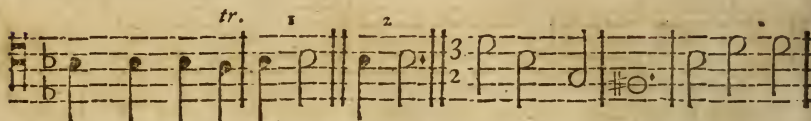
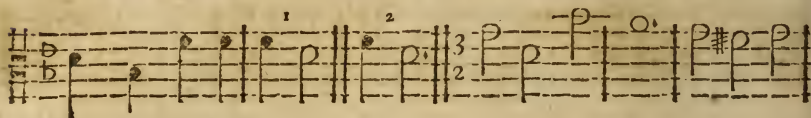
Mo--thers, For Kings shall be thy nur-sing Fathers, and Queens, and Queens, and



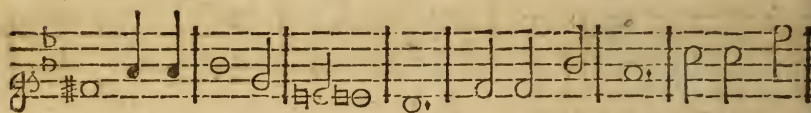
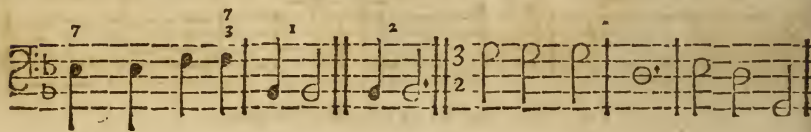
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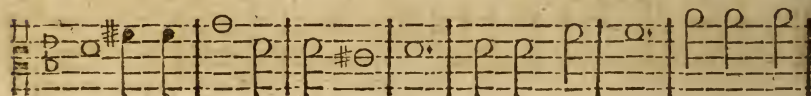
Queens thy nurfing Mothers, Mothers. As we have heard, fo have we



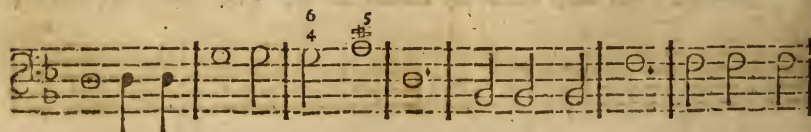
Queens thy nurfing Mothers, Mothers. As we have heard, fo have we



feen in the Ci--ty of our God: As we have heard, fo have we

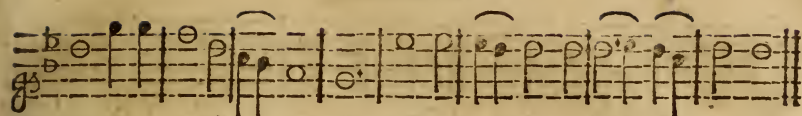


feen in the Ci--ty of our God: As we have heard, fo have we

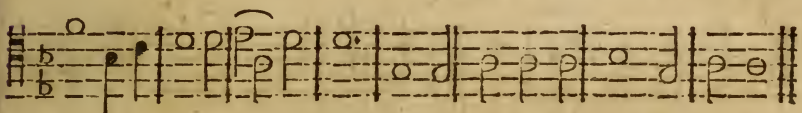
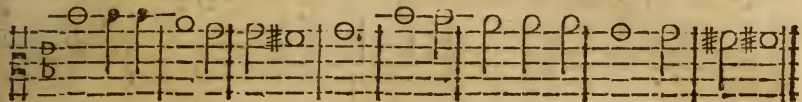


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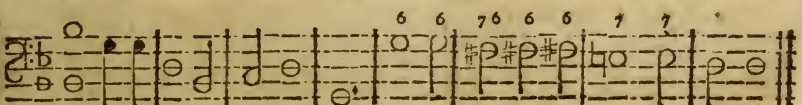
Continued.



seen in the Ci-ty of our God: God up-hold-eth the fame for e--ver.



seen in the Ci-ty of our God: God up-hold-eth the fame for e--ver.



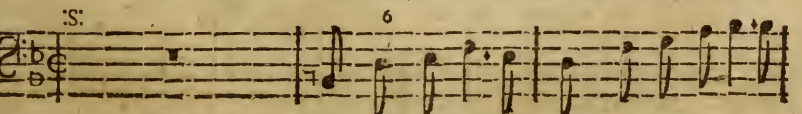
Be thou ex--alt--ed, Lord,



Be thou ex--alt--ed, Lord, in thine own Strength,



Be thou ex--alt--ed, Lord, be thou ex--alt--ed,



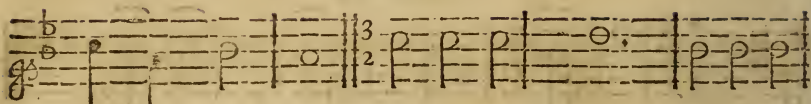
Be thou ex--alt--ed, Lord, be thou ex--alt--ed,

Z

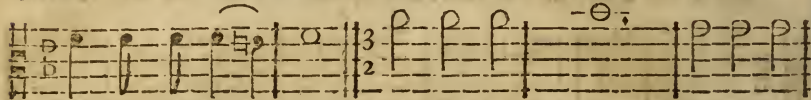
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17

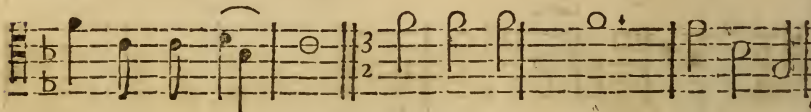
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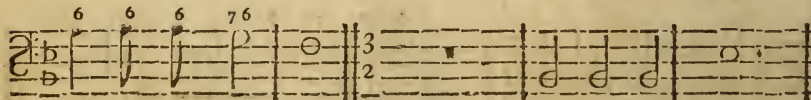
in thine own Strength: So will we sing, so will we



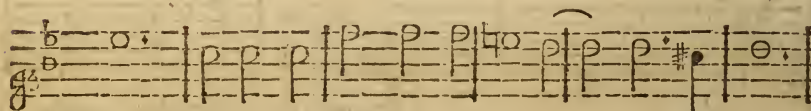
Lord, in thine own Strength:



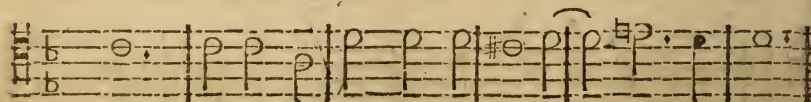
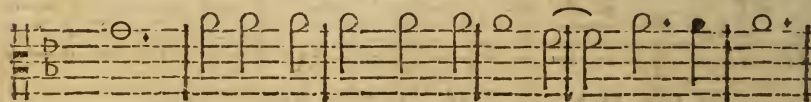
Lord, in thine own Strength: So will we sing, so will we



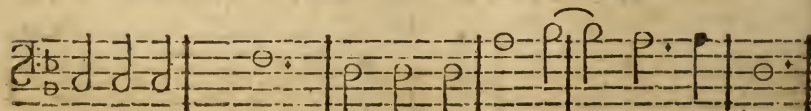
So will we sing,



sing, so will we sing, will we sing, and praise thy Name,



sing, so will we sing, will we sing, and praise thy Name,



so will we sing, so will we sing, and praise thy Name,

Continued.

Continued.

fo will we sing, fo will we sing, fo will we sing, will we

fo will we sing, fo will we sing, fo will we sing, will we

fo will we sing, fo will we sing, fo will we

Allegro.

sing and praise thy Name. Hal-le-lujah, :ll: :ll:

sing, and praise thy Name. Hal-le-lujah, :ll: :ll:

Continued.

Handwritten musical notation on a single staff. The staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and a final double bar line with a repeat sign.

11

:11:

:11:

:11:

:11:

41:

:11:

:11:

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#), indicating G major. The notation consists of a series of eighth and sixteenth notes, with some measures containing beamed notes. There are two measures with rests, each marked with a 'Z' above the staff. The system concludes with a double bar line.

:11:

:11:

:11:

:11:

:11:

The second system of musical notation, consisting of two staves. The upper staff continues the melody from the first system, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The lower staff continues the accompaniment, starting with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a quarter note A3. The system concludes with a double bar line.

The first system of musical notation for 'The Bird Song' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of quarter and eighth notes. The lower staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line of quarter and eighth notes. The music is written in a simple, folk-like style.

:11:

:11:

:11:

:11:

:11:

Continued.

Continued.

The first system of the musical score consists of five staves. The first staff is in G major (one sharp) and 4/4 time, featuring a melody with eighth and sixteenth notes, and some beamed sixteenth notes. The second staff is in D major (two sharps) and 4/4 time, with a similar melodic line. The third staff is in D major and 4/4 time, continuing the melody. The fourth staff is in D major and 4/4 time, with a melodic line. The fifth staff is in D major and 4/4 time, with a melodic line. Each staff has a repeat sign (:||:) at the end.

The second system of the musical score consists of two staves. The first staff is in G major and 4/4 time, with a melodic line. The second staff is in D major and 4/4 time, with a melodic line. The lyrics "Hal—le—lu—jah." are written below the first staff.

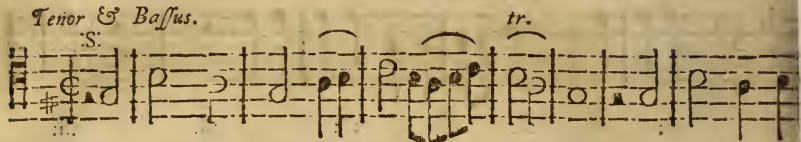
The third system of the musical score consists of two staves. The first staff is in G major and 4/4 time, with a melodic line. The second staff is in D major and 4/4 time, with a melodic line.

The fourth system of the musical score consists of two staves. The first staff is in G major and 4/4 time, with a melodic line. The second staff is in D major and 4/4 time, with a melodic line. The lyrics "Hal—le—lu—jah." are written below the first staff.

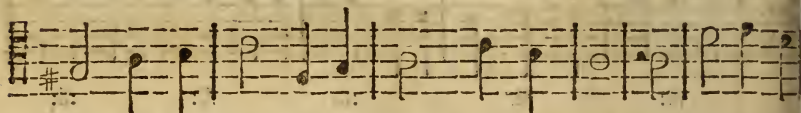
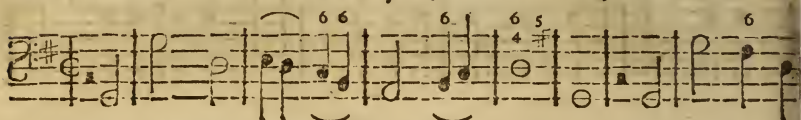
The fifth system of the musical score consists of two staves. The first staff is in G major and 4/4 time, with a melodic line. The second staff is in D major and 4/4 time, with a melodic line.

ANTHEM XVIII. *Taken out of the 12th Chapter of Isaiah.*

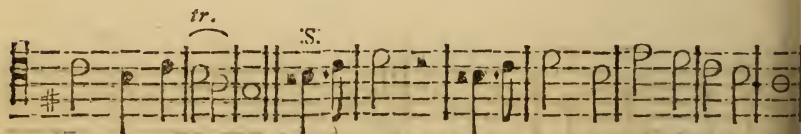
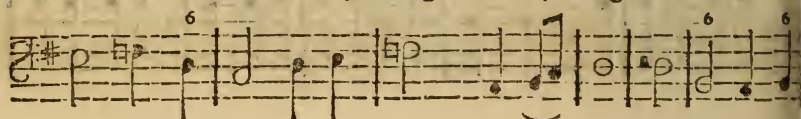
Tenor & Basses.



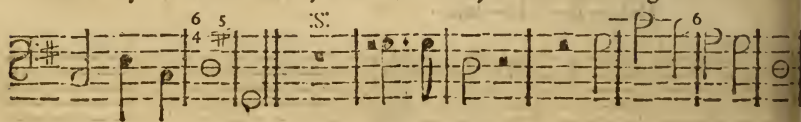
Be-hold, the Lord is my Sal—va—tion; in him will I



trust; for the Lord is my Strength and my Song, and he is be-



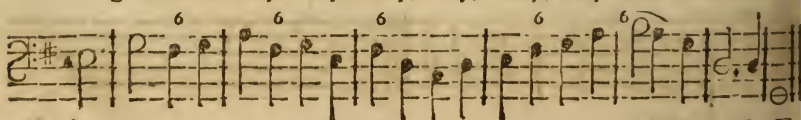
—come my Sal—va—tion. Cry a-loud, cry a-loud, and sing unto the Lord



Cry a-loud,



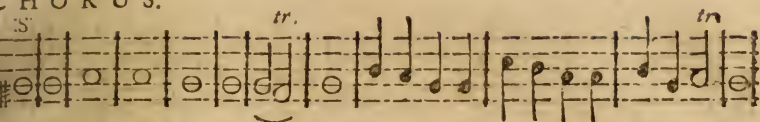
For great is the holy, holy, holy, holy, holy, holy One of If-ra-el.



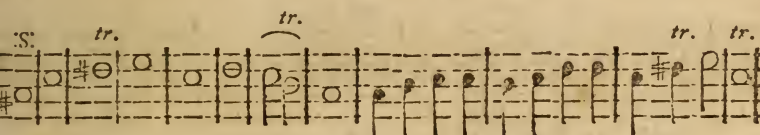
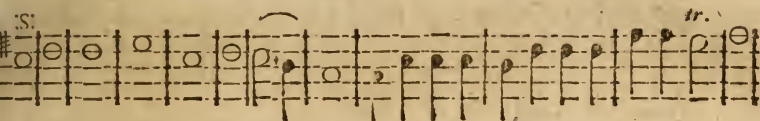
H A L L E.

HALLELUJAH S.

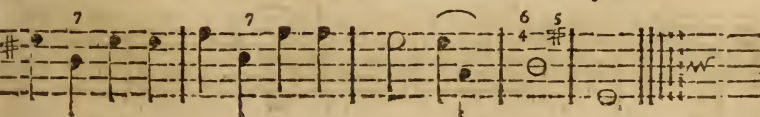
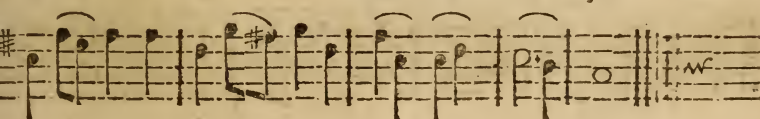
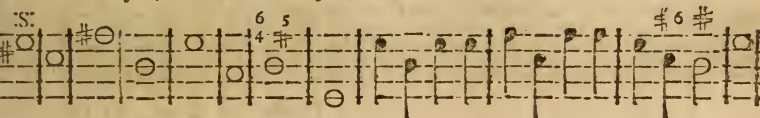
CHORUS.

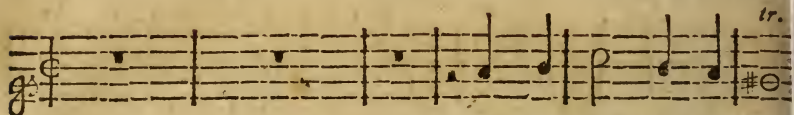


Hal-le-lu-jah, Hal-le-lu-jah, :||: :||: :||:

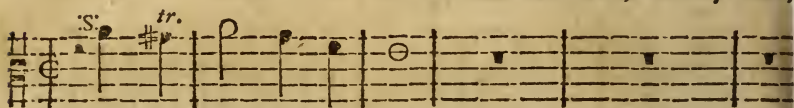


Hal-le-lu-jah, Hal-le-lu-jah, :||: :||: :||:

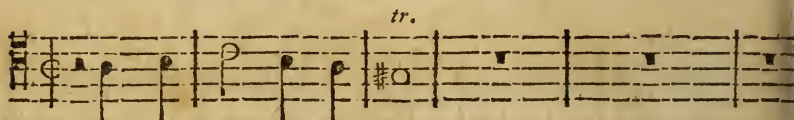


ANTHEM XIX. *Taken out of the 103d PSALM.*

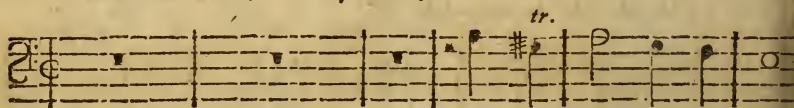
Praise the Lord, O my Soul,



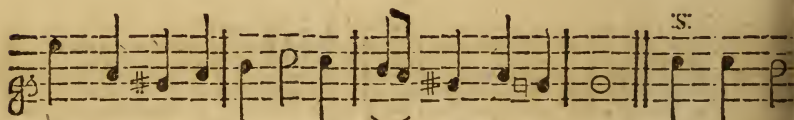
Praise the Lord, O my Soul,



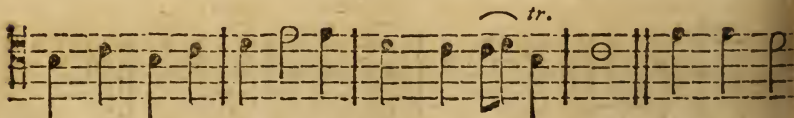
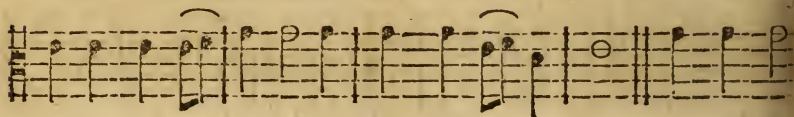
Praise the Lord, O my Soul,



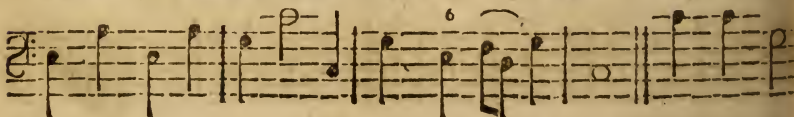
Praise the Lord, O my Soul,



and all that is with-in me praise his ho-ly Name: Praise the Lord,



and all that is with-in me praise his ho-ly Name: Praise the Lord,

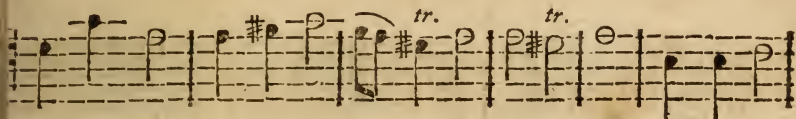
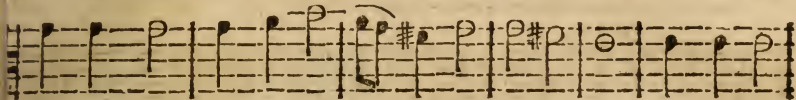


Continued.

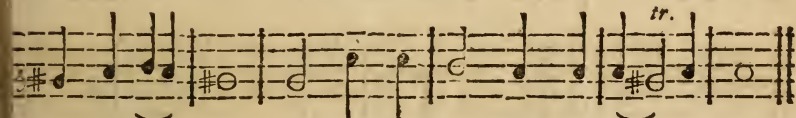
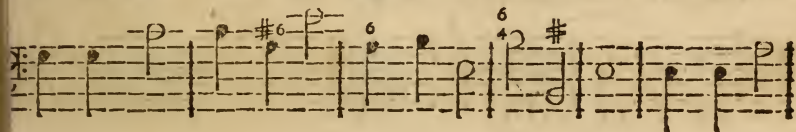
Continued.



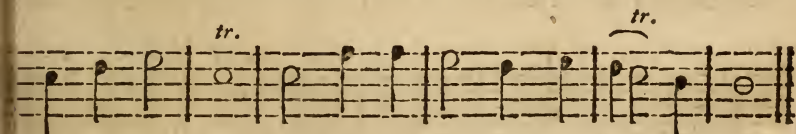
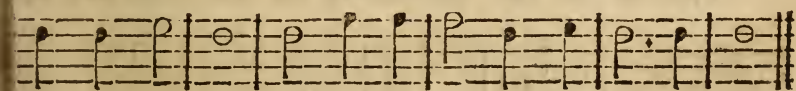
O my Soul, and for-get not all his Be-ne-fits: Who for-giv-



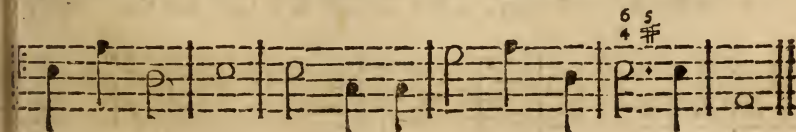
O my Soul, and for-get not all his Be-ne-fits: Who for-giv-



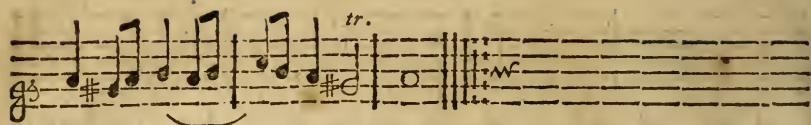
--eth all thy Sins, and heal--eth all thine In--fir--mi--ties.



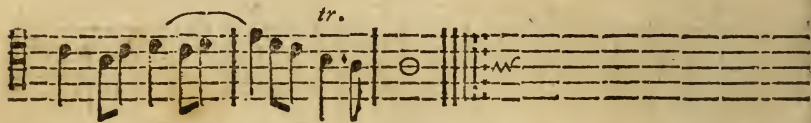
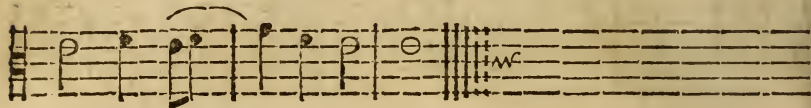
-eth all thy Sins, and heal-eth all thine In--fir--mi--ties.



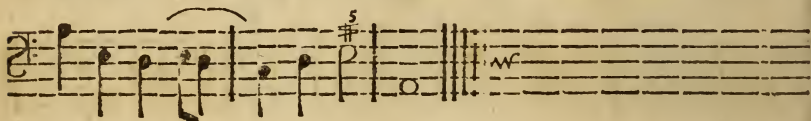
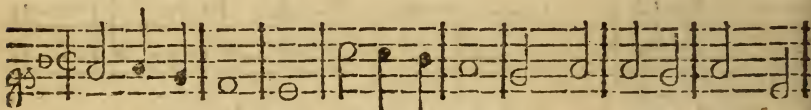
Continued.



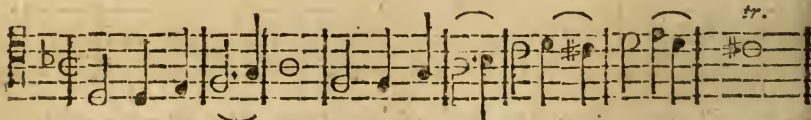
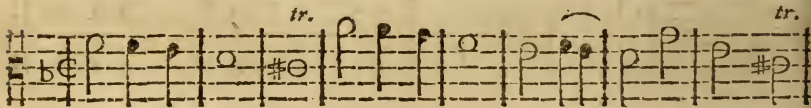
A ————— men.



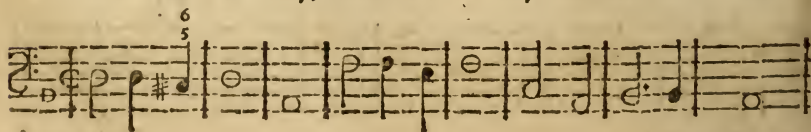
A ————— men.

ANTHEM XX. *Taken out of the 128th PSALM.*

Blessed are all they, blessed are all they that fear the Lord, and

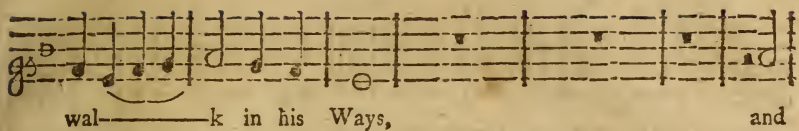


Blessed are all they, blessed are all they that fear the Lord,

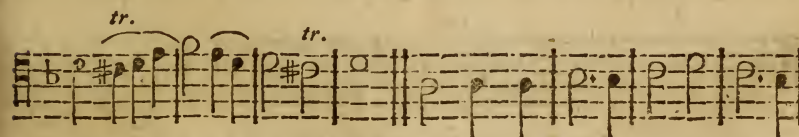
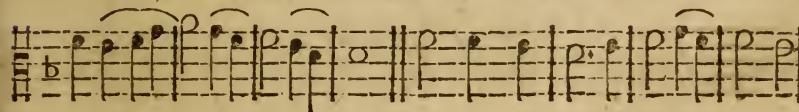
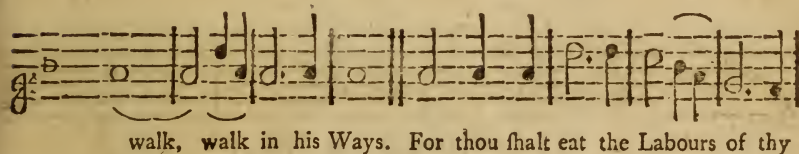
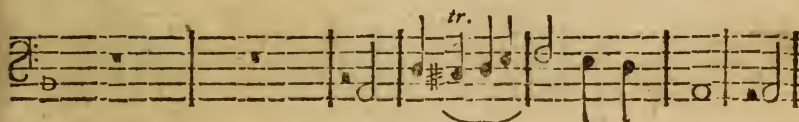
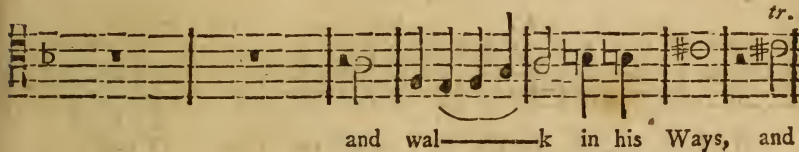
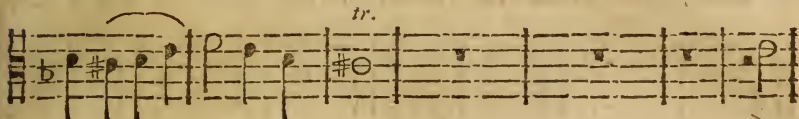


Continued.

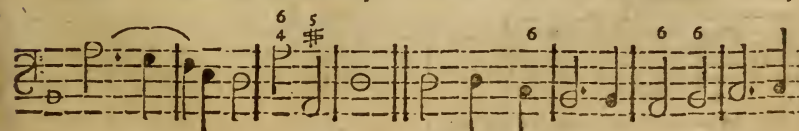
Continued.



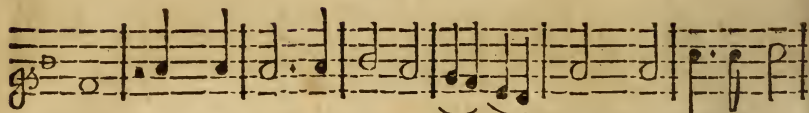
and



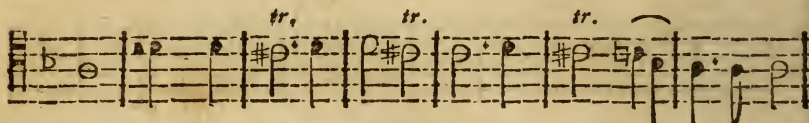
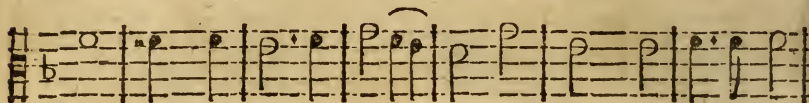
wal—k, walk in his Ways. For thou shalt eat the Labours of thy



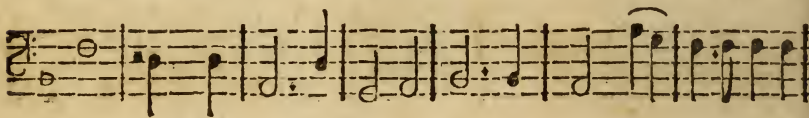
Continued.



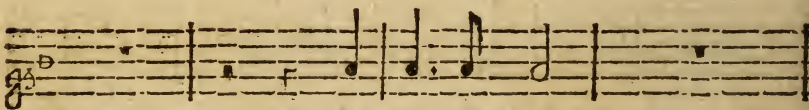
Hands, thou shalt eat the Labours of thy Hands. O well is thee,



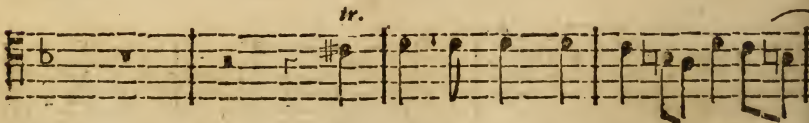
Hands, thou shalt eat the Labours of thy Hands. O well is thee,



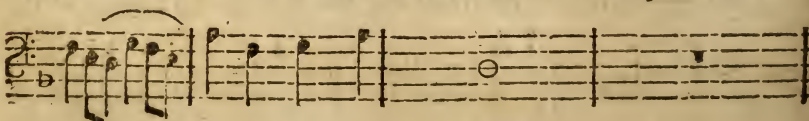
and



O well is thee,



O well is thee, and hap—



hap—py shalt thou be,

Continued.

O well is thee, O

and hap———py shalt thou

——py shalt thou be, O

O well is thee, O

well is thee, and hap———py shalt thou be, and

be,

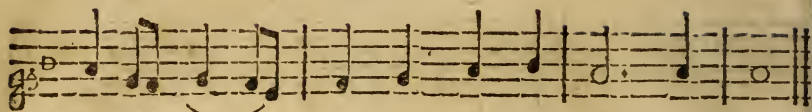
well is thee, and hap-py, hap-py, hap-py shalt thou be, and

well is thee, O well is thee, and

Continued,

20.

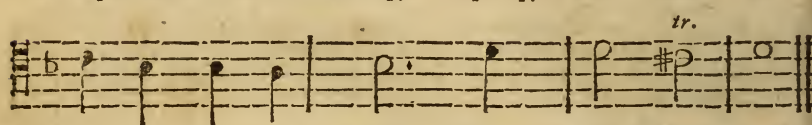
Continued.



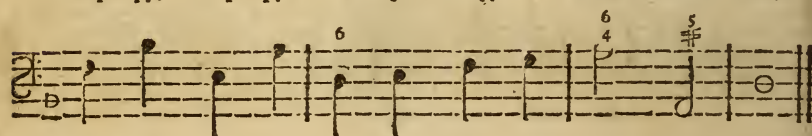
hap—py, hap—py shalt thou be,



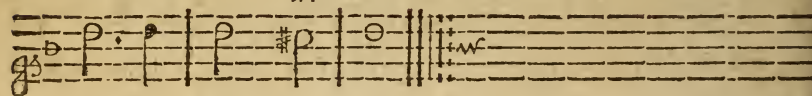
hap—py, hap—py shalt thou be,



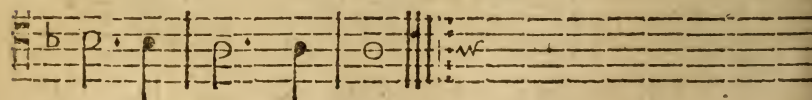
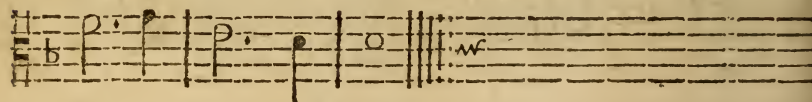
hap—py, hap—py, hap—py shalt thou be,



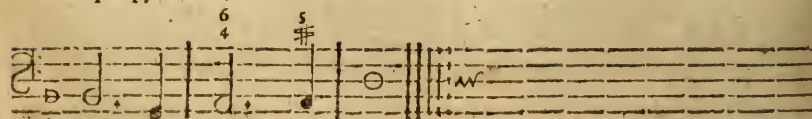
hap—py,

*Adagio.**tr.*

hap—py shalt thou be.

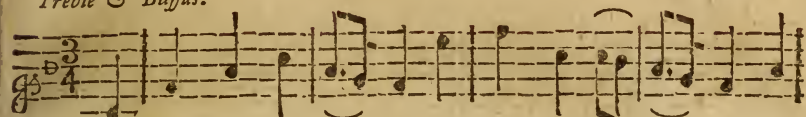


hap—py shalt thou be.



ANTHEM XXI. Taken out of the 57th PSALM.

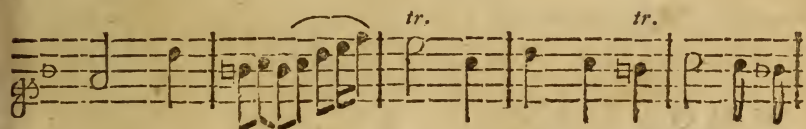
Treble & Basses.



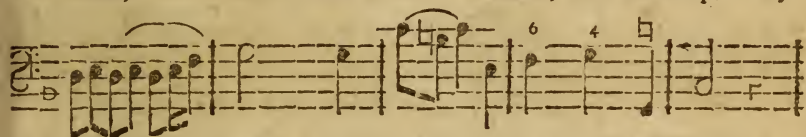
A--wake up, my Glo--ry; a--wake up, my Glo--ry; a--



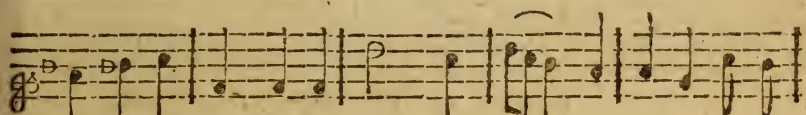
A--wake up, my Glo--ry; a--wake, a--



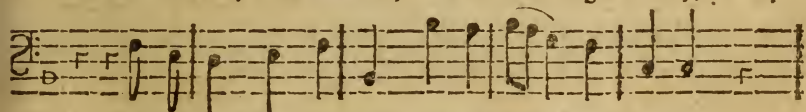
—wake, a—wa—ke, a—wake, Lute and Harp; I my—



—wa—ke, a—wake, a—wake, Lute and Harp;



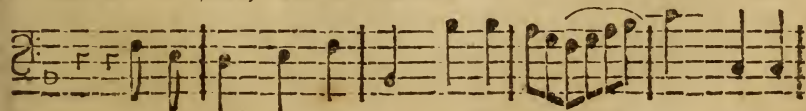
—self will a--wake, will a--wake, a—wake right ear--ly, I my--



I my--self will a--wake, will a--wake right ear--ly,



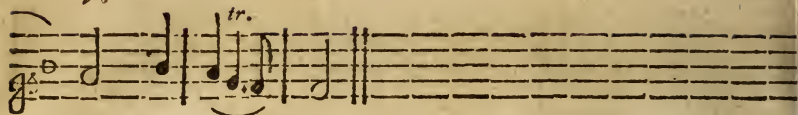
—self will a--wake, will a--wa—



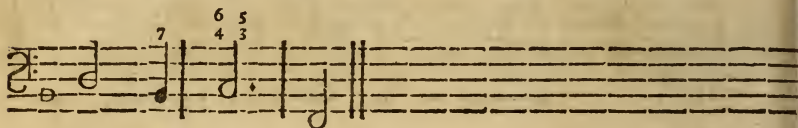
I my--self will a--wake, will a--wa—ke, will a--

Continued.

Continued.

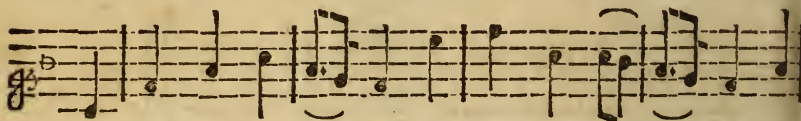


—ke right ear—ly.



—wake right ear—ly.

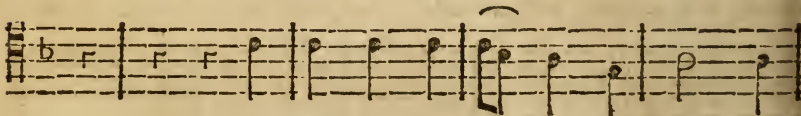
C H O R U S.



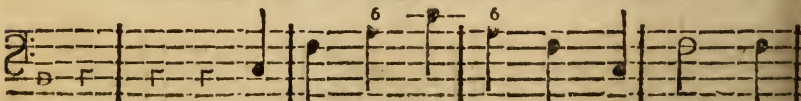
A—wake up, my Glo—ry; a—wake up, my Glo—ry; a—



A—wake up, my Glo—ry; a—wake, a—



A—wake up, my Glo—ry; a—wake, a—



A—wake up, my Glo—ry; a—wake, a—

Continued.

Continued.

tr.

—wake, a—wake, a—wake, Lute and Harp; I my—

—wake, a—wake, a—wake, Lute and Harp;

—wa—ke, a—wake, Lute and Harp; I my—self will a—

—wake, a—wake, a—wake, Lute and Harp;

—self will a—wake, will a—wake, right ear—ly; I my—

I my—self will a—wake right ear—ly, will a—wake,

—wake, will a—wake, a—wake right ear—ly,

I my—self will a—

B b Continued.

21th

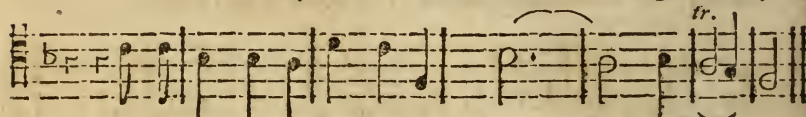
Continued.



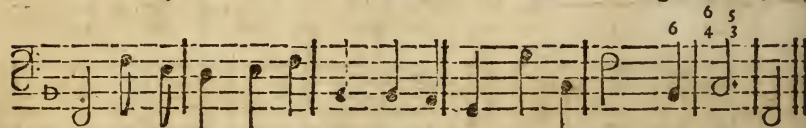
—self will a-wake, I my-self will awake, will a-wake right ear-ly.



I my-self will awake, will a-wake right ear-ly.

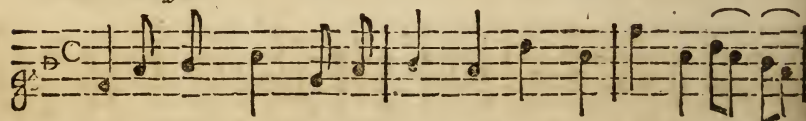


I my-self will awake, will a——wake right ear-ly.

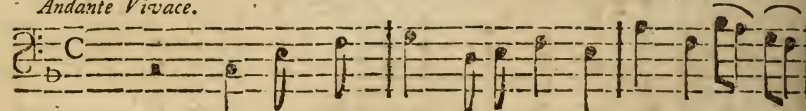


—wake, I my-self will awake, will awake, will a-wake right ear-ly.

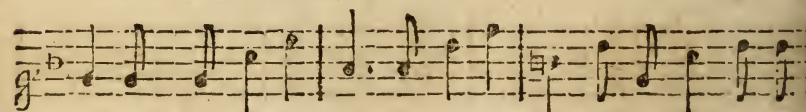
Treble & Basses.



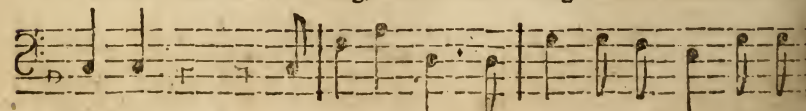
I will give Thanks un—to thee, O Lord, O Lord, among the
Andante Vivace.



I will give Thanks unto thee, O Lord, among the



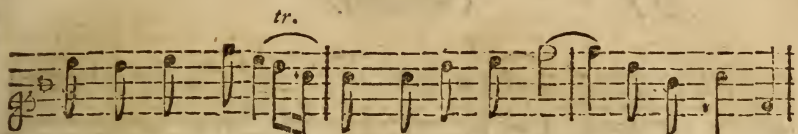
Hea-then, and I will sing, and I will sing un—to thee, un—to



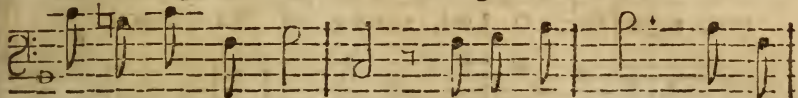
Hea-then, and I will sing, will sing un—to thee, &c.

Continued.

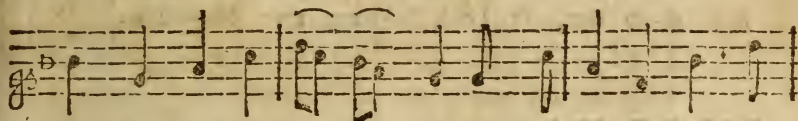
Continued.



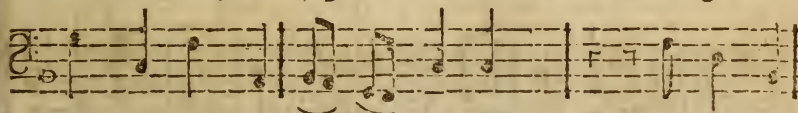
thee a-mong the Na-tions; I will give Thanks un-to thee, O



Na-tions; I will give Thanks un-to



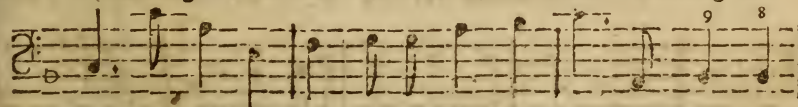
Lord, O Lord, a-mong the Hea-then, and I will sing, and



thee, O Lord, a-mong the Hea-then, and I will



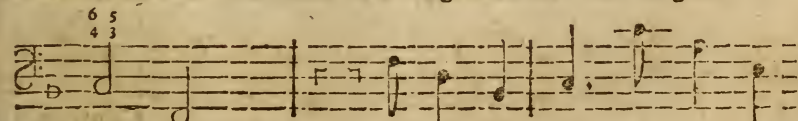
I will sing un-to thee, un-to thee, O Lord, a-mong the



sing, and I will sing un-to thee, O Lord, a-mong the



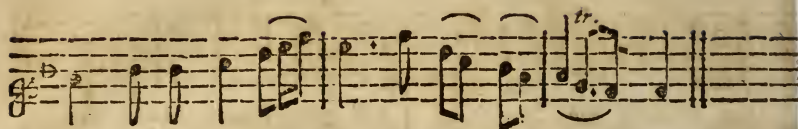
Na-tions, and I will sing, and I will sing un-to



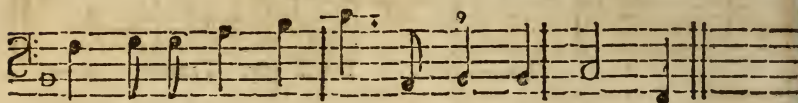
Na-tions, and I will sing, and I will

21st,

Continued.

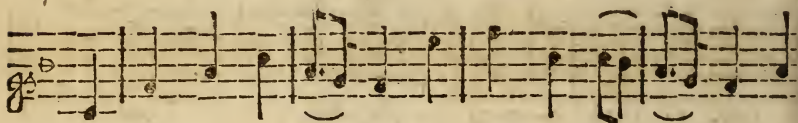


thee, un-to thee, O Lord, a-mong the Na--tions.

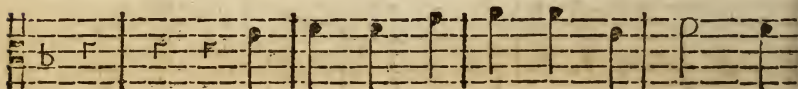


sing un-to thee, O Lord, a-mong the Na--tions.

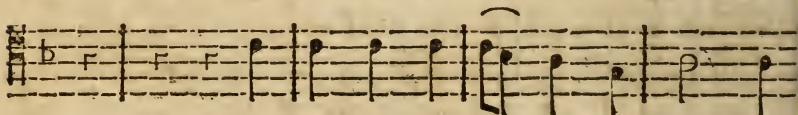
C H O R U S.



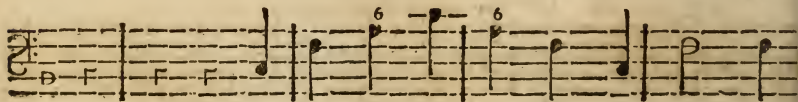
A--wake up, my Glo--ry; a--wake up, my Glo--ry; a--



A--wake up, my Glo--ry; a--wake, a--



A--wake up, my Glo--ry; a--wake, a--



A--wake up, my Glo--ry; a--wake, a--

Continued.

Continued.

tr.

—wake, a—wake, a--wake, Lute and Harp; I my—

—wake, a—wake, a--wake, Lute and Harp;

—wa—ke, a--wake, Lute and Harp; I my--self will a--

—wake, a—wake, a--wake, Lute and Harp;

—self will a--wake, will a--wake right ear--ly, I my--

I my--self will a--wake right ear--ly, will a--wake,

—wake, will a--wake, a---wake right ear-----ly,

I my--self will a--

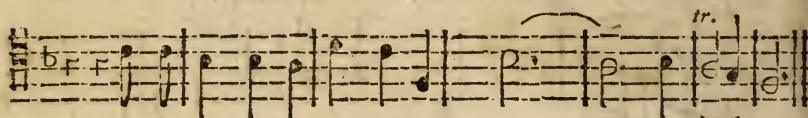
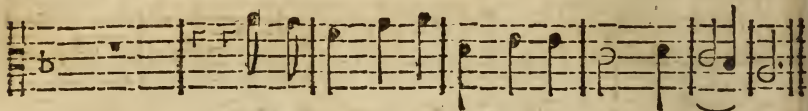
Continued.

21

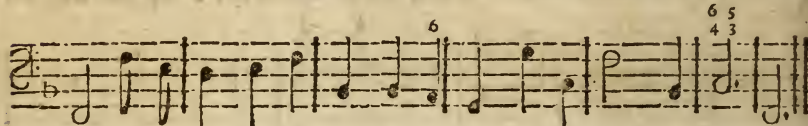
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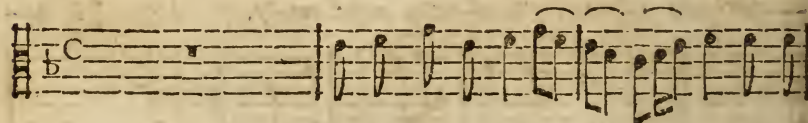
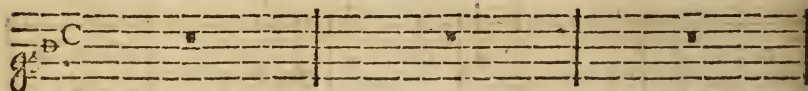
—self will a-wake, I my-felf will awake, will a--wake right ear—ly.



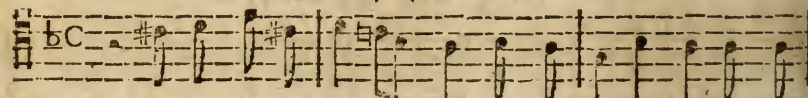
I my-felf will awake, will a——wake right ear—ly.



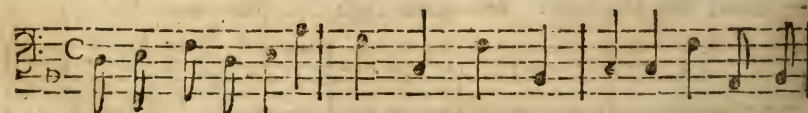
—wake, I my-felf will awake, will awake, will a-wake right ear—ly.



For the Greatness of thy Mer—cy reacheth un—



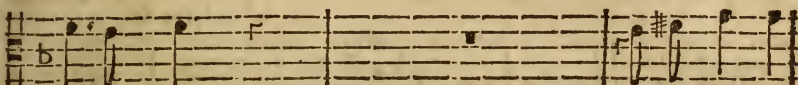
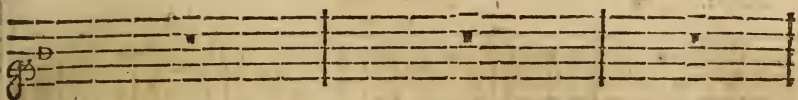
For the Greatness of thy Mer—cy, thy Mercy reacheth un—



For the Greatness of thy Mer—cy reach—eth, reacheth, reacheth un—

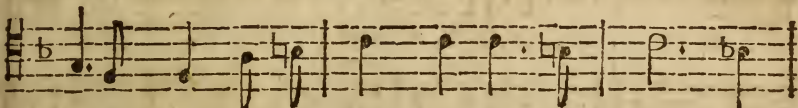
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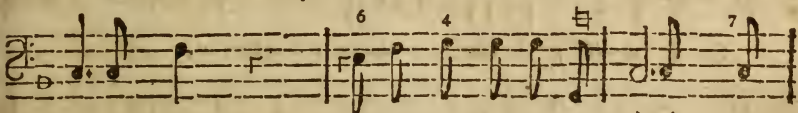


—to the Heav'ns,

and thy Truth un—



—to the Heav'ns, and thy Truth un—to the Clouds, un—



—to the Heav'ns,

and thy Truth un—to the Clouds, un—



—to the Clouds, and thy Truth, and thy Truth un—to the Clouds.



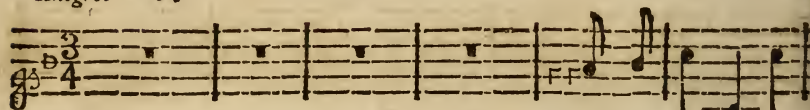
—to the Clouds, and thy Tru—th, and thy Truth un—to the Clouds.



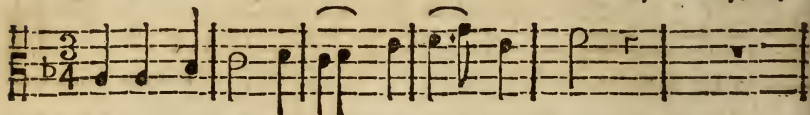
—to the Clouds,

*Allegro.*21^{uh}

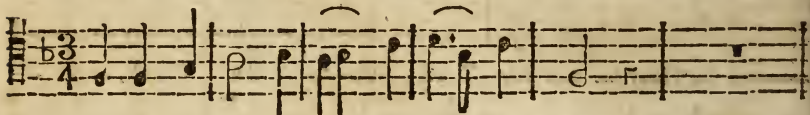
Continued.



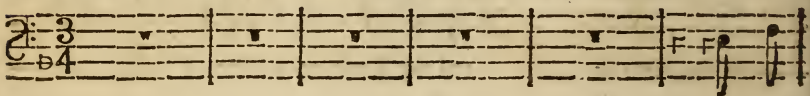
and thy Glo--ry, thy



Set up thy-felf, O God, a--bove the Heav'ns,



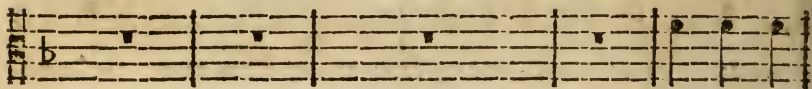
Set up thy-felf, O God, a--bove the Heav'ns,



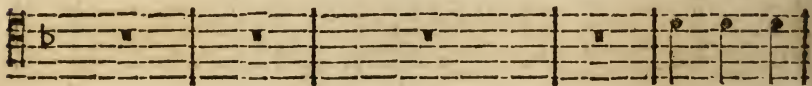
and thy



Glo--ry a--bove all the Earth.



Set up thy--



Set up thy--



Glo--ry, thy Glo--ry a--bove all the Earth.

Continued.

Continued.

set up thy—self, thy—self, O God, a—

—self, thy—self, O God, a—

—self, thy—self, O God, a—

set up thy—self, thy—self, O God, a—

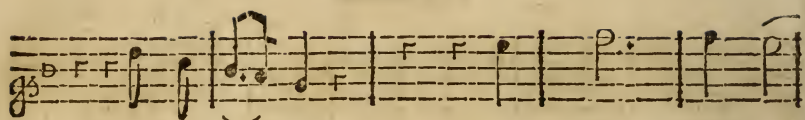
—bove the Heav'ns, a—bove the Heav'ns, and thy Glo—ry,

—bove the Heav'ns, and thy

—bove the Heav'ns, a—bove the Heav'ns, and thy

—bove the Heav'ns, a—bove the Heav'ns, and thy Glo—ry,

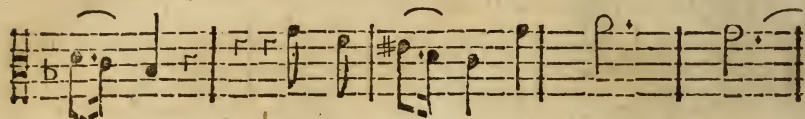
Continued.



and thy Glo---ry,

thy

Glo—



Glo---ry,

and thy

Glo-ry, thy

Glo—

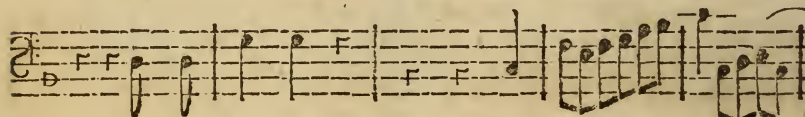


Glo---ry,

and thy

Glo-ry, thy

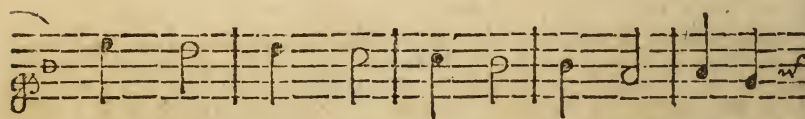
Glo—



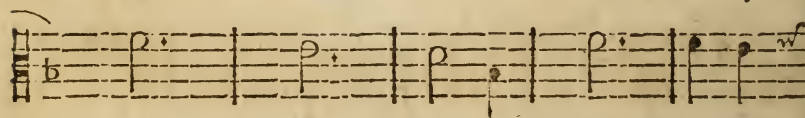
and thy Glo---ry,

thy

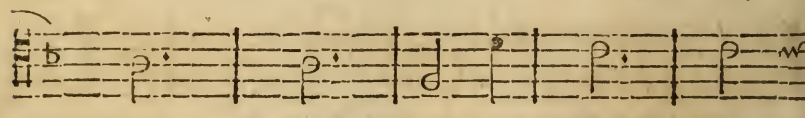
Glo—



ry



ry



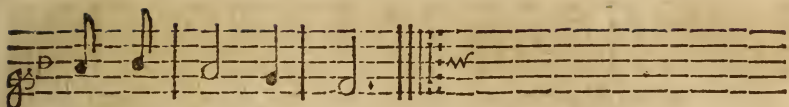
ry



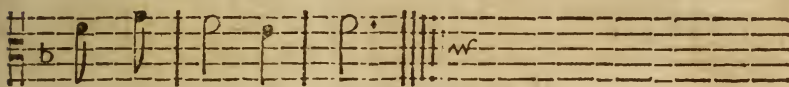
ry

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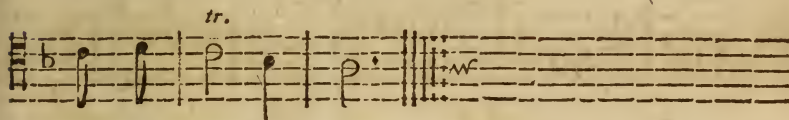
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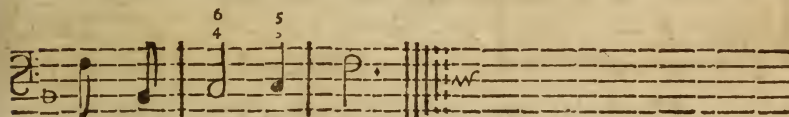
a—bove all the Earth.



a—bove all the Earth.

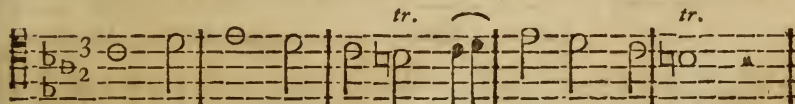
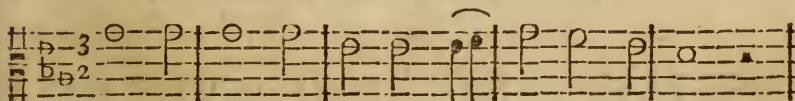


a—bove all the Earth.

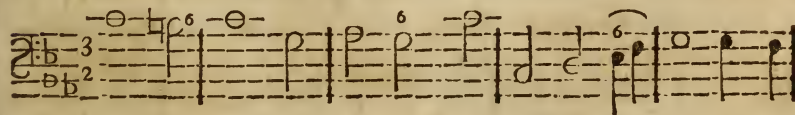
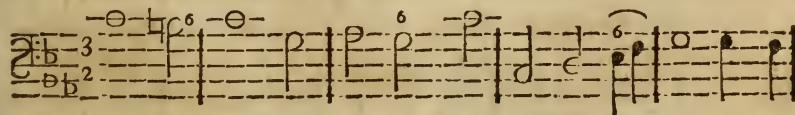


a—bove all the Earth.

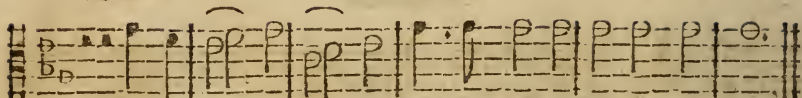
ANTHEM XXII. *Taken out of the 72d PSALM.*



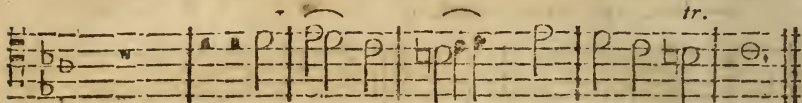
Give the King thy Judgments, thy Judgments, O God,



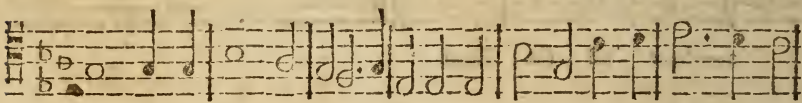
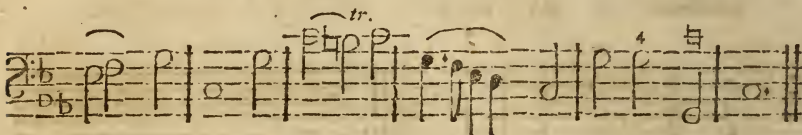
and thy



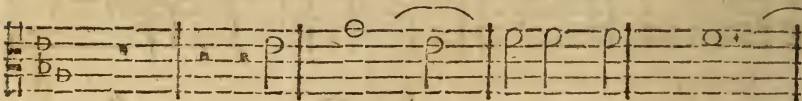
and thy Righteous-ness, thy Righteous-ness un--to the King's Son.



thy Righteous—ness un—to the King's Son.



Then shall he judge the Peo—ple ac-cord-ing un--to Right, and de-



The Moun—tains, the Moun—

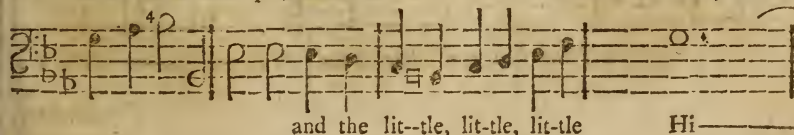
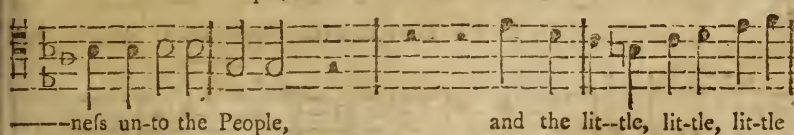
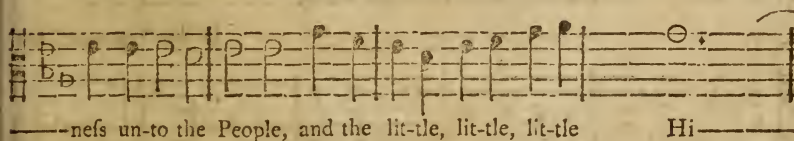
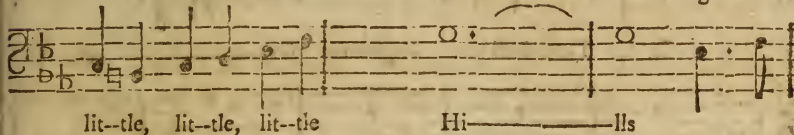
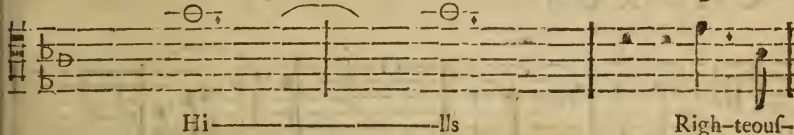
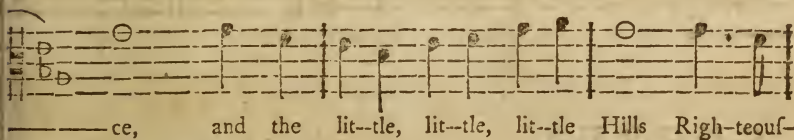
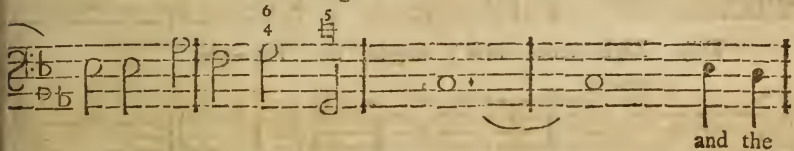
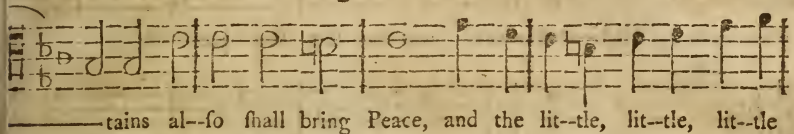
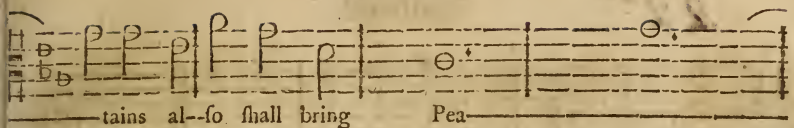


—send the Poor. The Moun—tains, the Moun—



Continued.

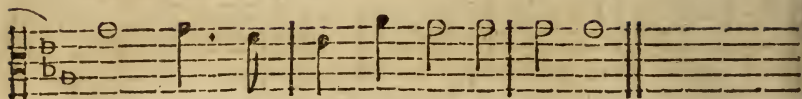
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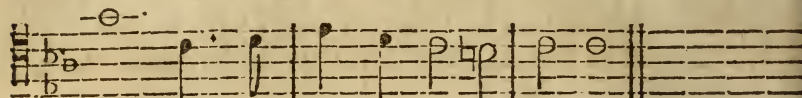
Continued.

22nd

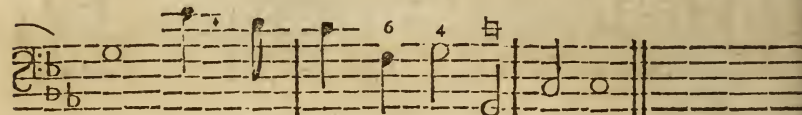
Continued.



—lls Righteousness unto the People.



Hills Righ—teous—ness un—to the Peo—ple.

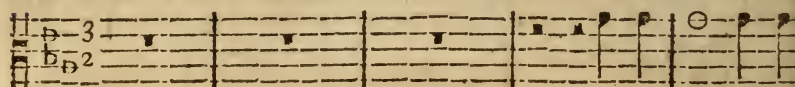


11s

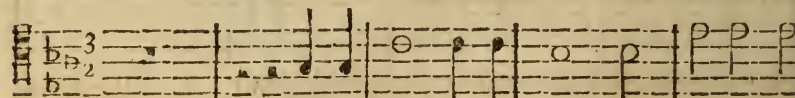
C H O R U S.



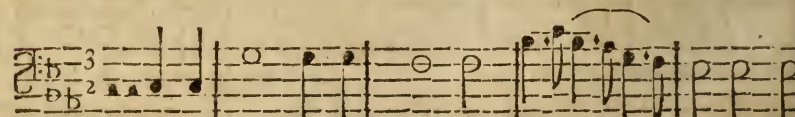
In his Time shall the Righteous flourish, the



In his Time shall the

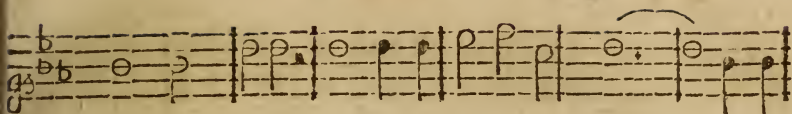


In his Time shall the Righ--teous flourish, shall



In his Time shall the Righteous flourish, the

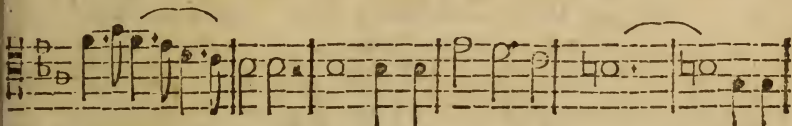
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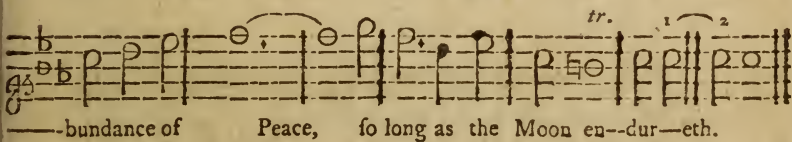
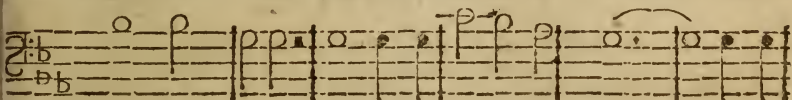
Righteous flourish; yea, and Abundance of Peace, and A--



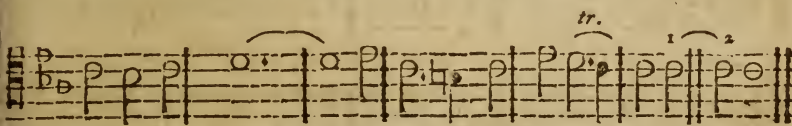
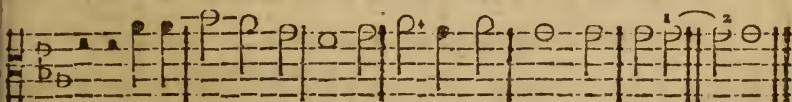
Righteous flourish; yea, and Abundance of Peace,



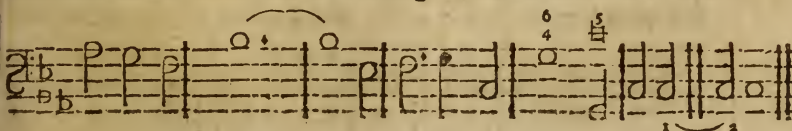
fou———rish; yea, and Abundance of Peace, and A--



—bundance of Peace, so long as the Moon en--dur--eth.



—bundance of Peace, so long as the Moon en--dur--eth.

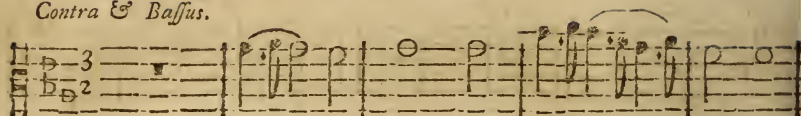


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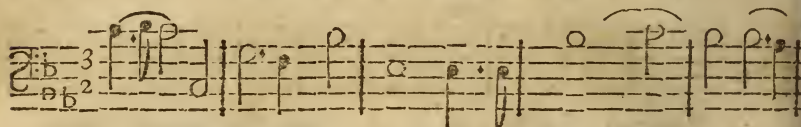
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Continued.

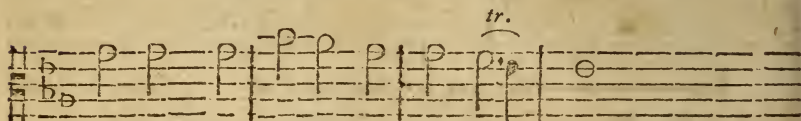
Contra & Bassus.



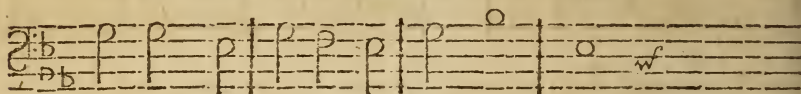
Blef-fed be the Go-----d of



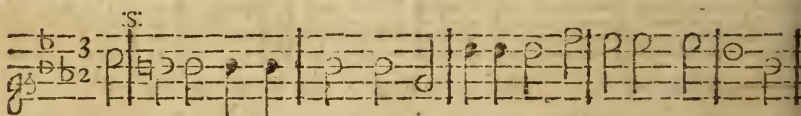
Blef-fed be the Lord God, ev'n the Go-----d of



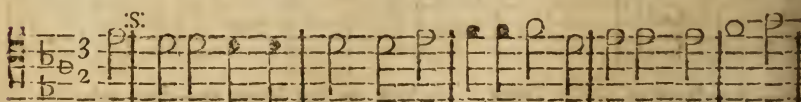
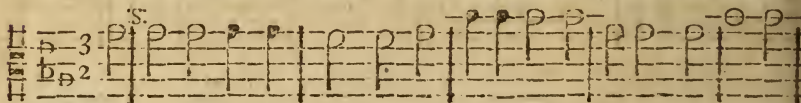
If-r'el, which on-ly doth won-d'rous Things.



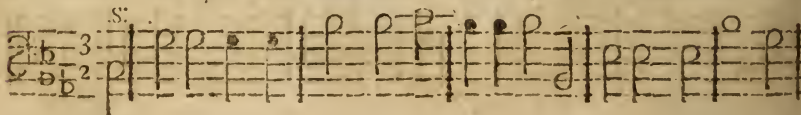
C H O R U S.



And blessed be the Name of his Majes-ty for e-ver; and all the

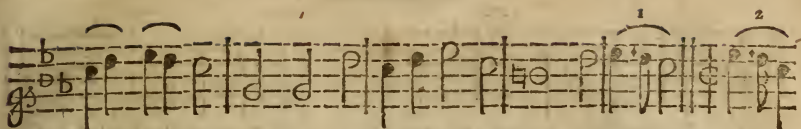


And blessed be the Name of his Majes-ty for e-ver; and all the

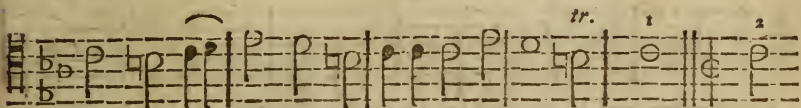
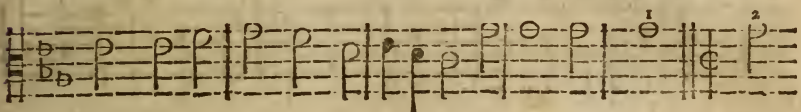


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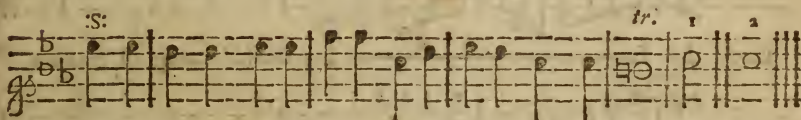
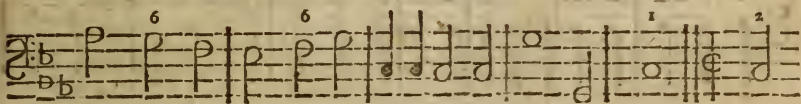
Continued.



Earth shall be fill'd with his Majes-ty. A--men, A--men, —men.



Earth shall be fill'd with his Majes-ty. A-men, A--men, —men.



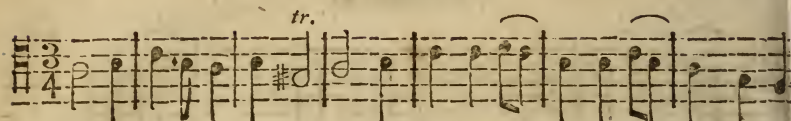
Hal-le—lu-jah, :ll: Hal-le—lu-jah, -jah.



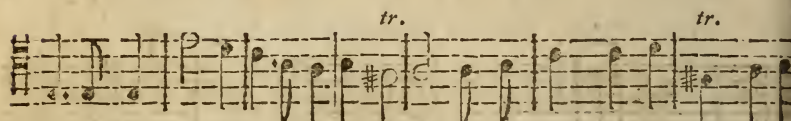
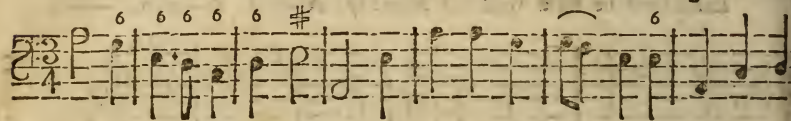
Hal-le—lu-jah, :ll: Hal-le—lu-jah, -jah.



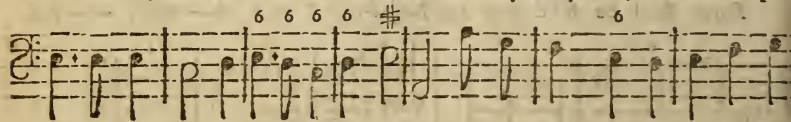
A N T H E M XXIII. Taken out of the 67th P S A L M.



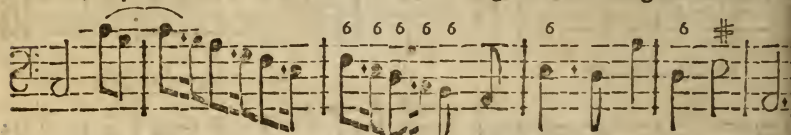
God be merci-ful un--to us, and bless us, and shew us the Light of his



Countenance, and be merciful un--to us, that thy Ways may be known upon



Earth, thy fav—ing Health among all Nations.

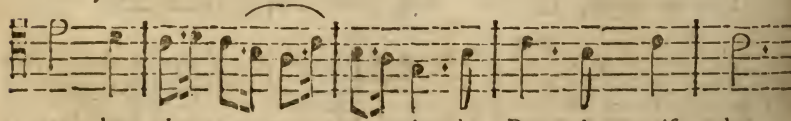


Bassus solus.



Let the Peo-ple praise, let the Peo--ple prai—se thee, O God,

Tenor solus.

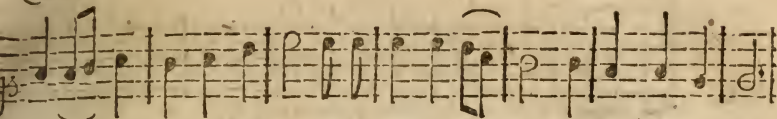


yea, let al—the Peo—ple praise thee.

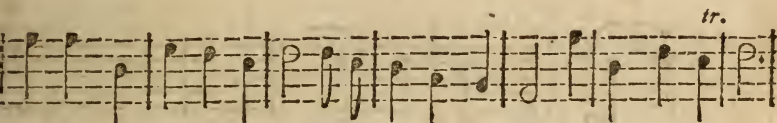
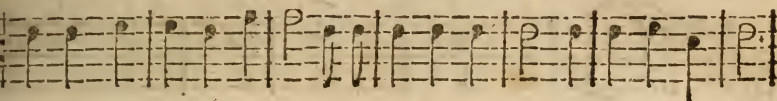
Continued.

Continued.

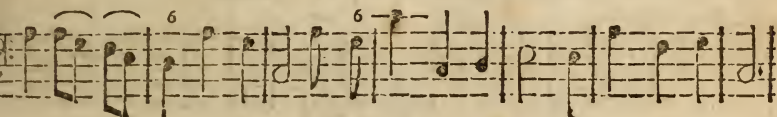
Quarta.



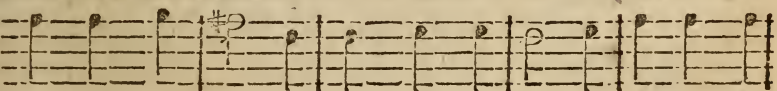
O let the Nations rejoice, let the Nations re-joice, rejoice and be glad,



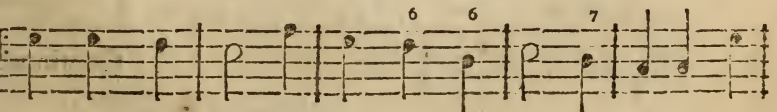
O let the Nations rejoice, let the Nations re-joice, rejoice and be glad,



for thou shalt judge the Folk righ-teous-ly, and go-vern the

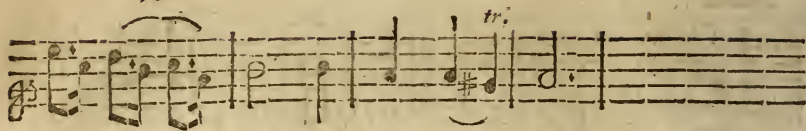


for thou shalt judge the Folk righ-teous-ly, and go-vern the

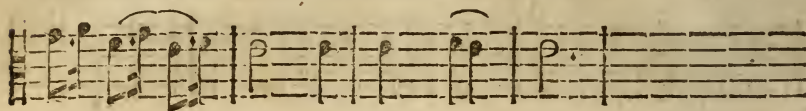


20

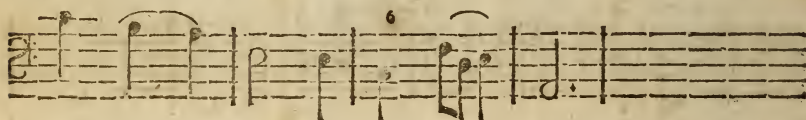
Continued.



Na—tions up—on Earth.



Na—tions up—on Earth.

*Bassus solus.*

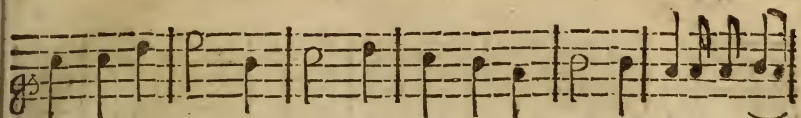
Let the People praise, let the Peo--ple prai--se thee, O God,

Tenor solus.

yea, let al—the Peo—ple praise thee.

Continued.

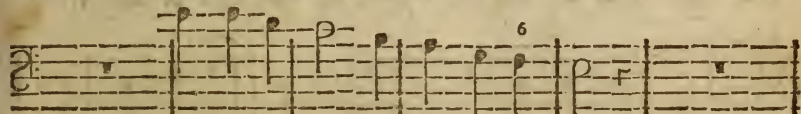
Continued.



Then shall the Earth bring forth, bring forth her In-crease, and God, even our



Then shall the Earth bring forth, bring forth her In-crease, and God, even our



Then shall the Earth bring forth her In-crease,



own God, shall give us his Blessing: God shall bless us,



and God, even our own God,



own God, shall give us his Blessing: God shall bless us,

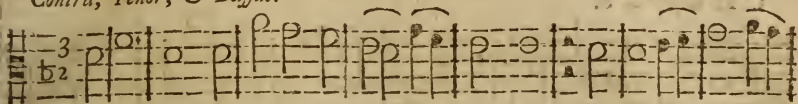


and God, even our own God,

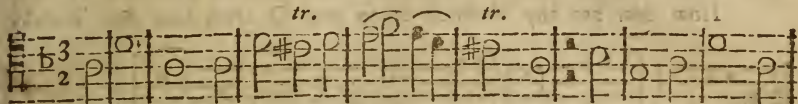
Continued.

ANTHEM XXIV. Taken out of the 139th PSALM.

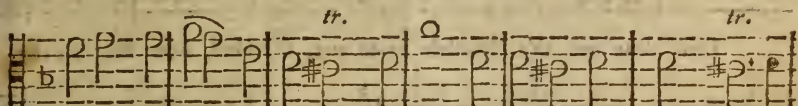
Contra, Tenor, & Bassus.



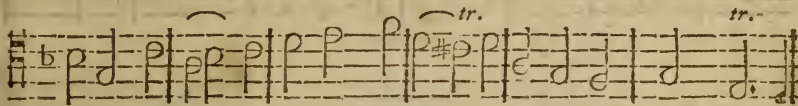
O Lord, thou hast searched me out, and known me; thou knowest my down-



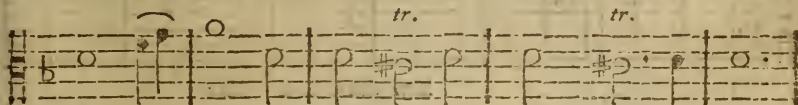
O Lord, thou hast searched me out, and known me; thou knowest my down-



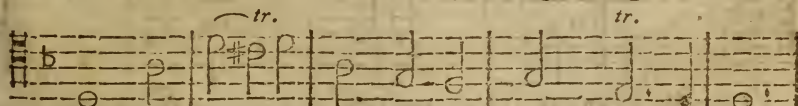
—fitting, and mine up—ri—sing; thou un—der—standest my Thoughts long be—



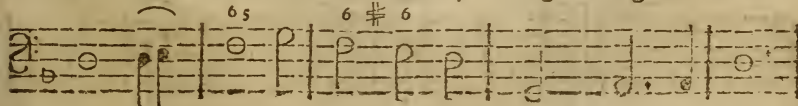
—fitting, and mine up—ri—sing; thou un—der—standest my Thoughts long be—



—fore, thou un—der—stand—est my Thoughts long be—fore.



—fore, thou un—der—stand—est my Thoughts long be—fore.

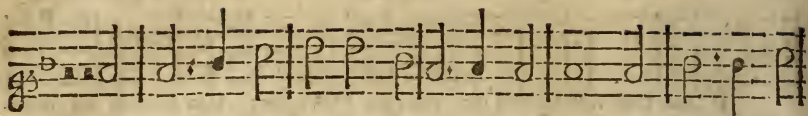


Continued.

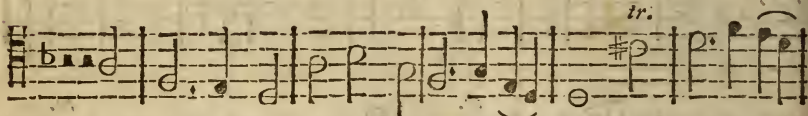
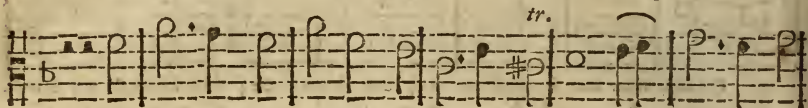
24

Continued.

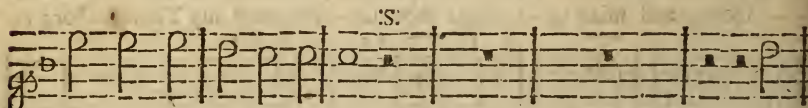
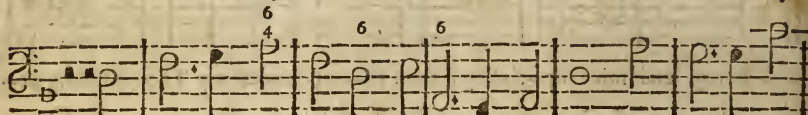
CHORUS.



How dear are thy Counfels un-to me, O God, how dear are thy

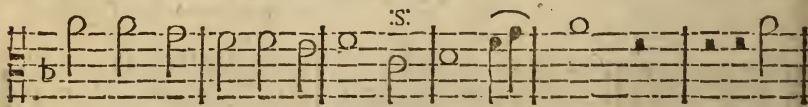


How dear are thy Counfels un-to me, O God, how dear are thy



Coun-fels un-to me, O God,

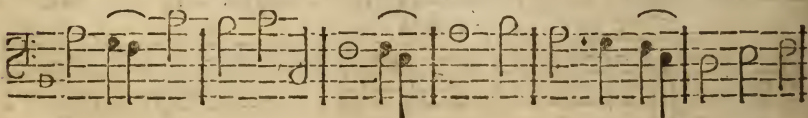
how



how dear, how dear



Coun-fels un-to me, O God, how dear, how dear are thy Counfels, how



Continued.

Continued.

dear are thy Coun-fels un-to me, O God.

dear are thy Coun-fels un-to me, O God.

dear are thy Coun-fels un-to me, O God.

dear are thy Coun-fels un-to me, O God.

Contra, Tenor, & Bassus.

and a-bout my Bed, and spi-est out

Thou art a-bout my Path, and a-bout my Bed, and spi-est out

all my Ways, and spi-est out all,

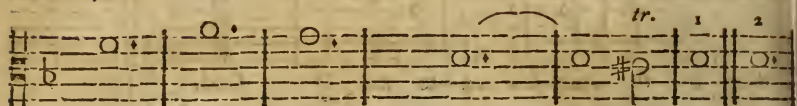
all my Ways, and spi-est out all, and spi-est out all,

all my Ways, and spi-est out all, and spi-est out all,

all my Ways, and spi-est out all, and spi-est out all,

24 *#*

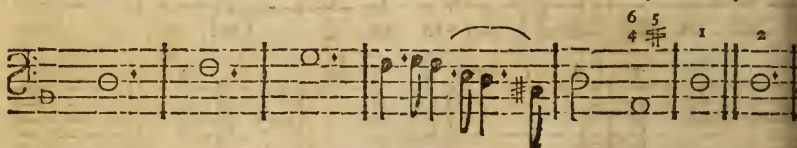
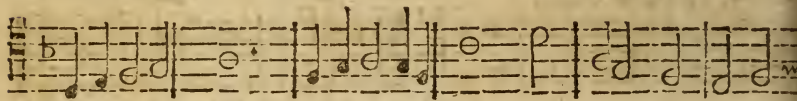
Continued.



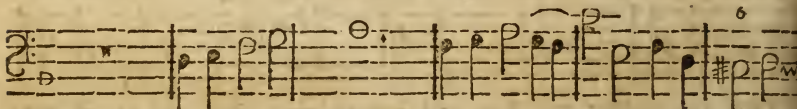
all, all, all, a—ll my Ways.



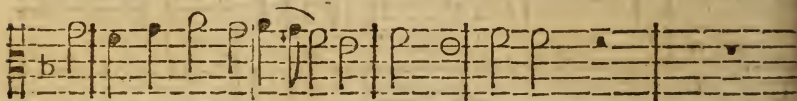
all, all, all, a—ll my Ways.

*Tenor & Bassus.*

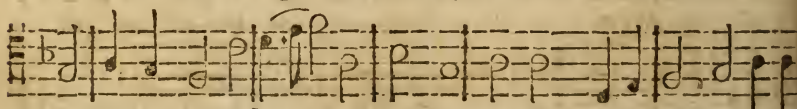
Whither shall I go, whither shall I go then from thy Spi-rit;



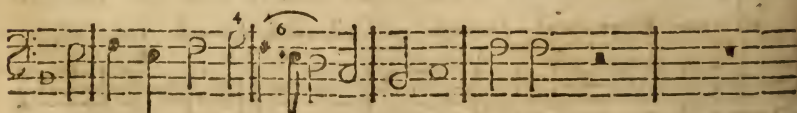
Whither shall I go, whither shall I go then from thy Spi-rit;

Counter, Tenor, & Bassus.

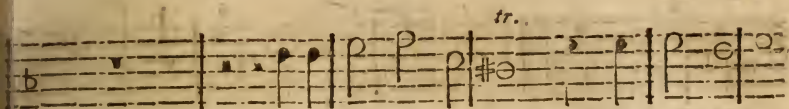
or whither shall I go then from thy Prefence?



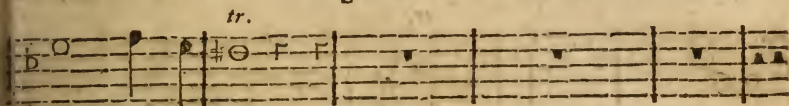
or whither shall I go then from thy Prefence? If I climb up in-to



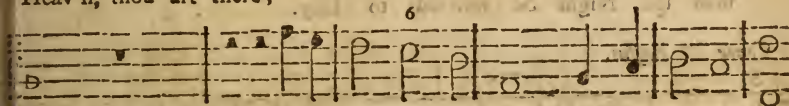
Continued.



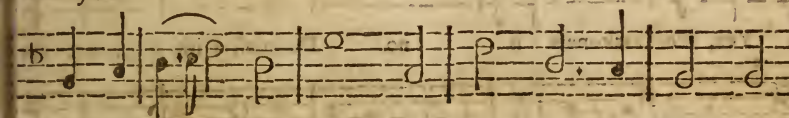
if I go down to Hell, thou art there al-fo:



Heav'n, thou art there;

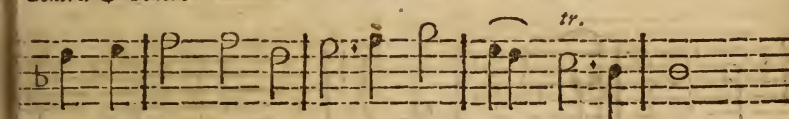


Tenor solus.

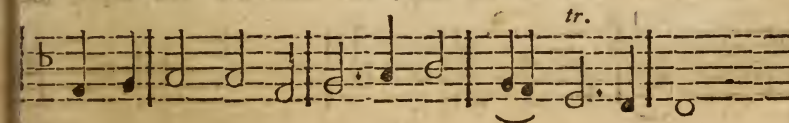


If I take the Wings, the Wings of the Morn-ing,

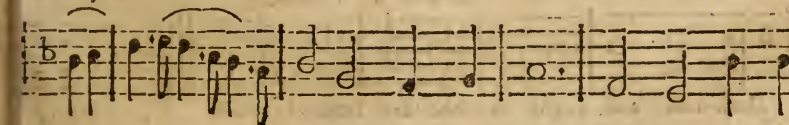
Contra & Tenor.



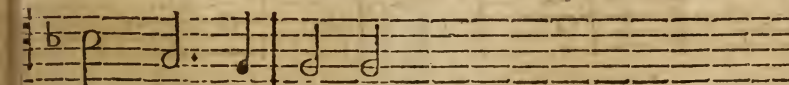
and re-main in the ut-ter-moſt Paths of the Sea;



Tenor solus.

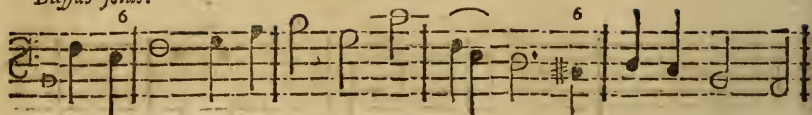


Ev'n there al-fo ſhall thy Hand lead me, and thy

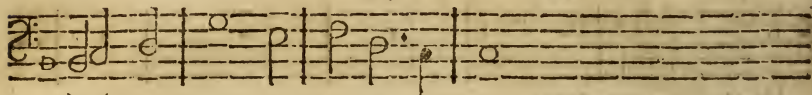


Right Hand ſhall hold me.

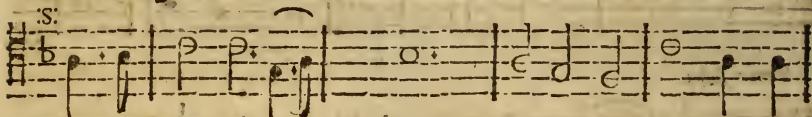
Continued.

Bassus solus.

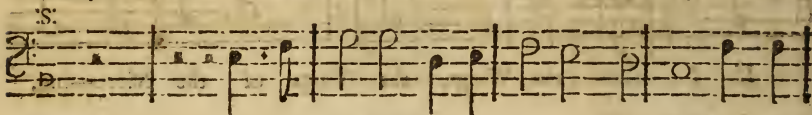
If I say, Per-ad-ven-ture the Dark-ness shall co-ver me, then



shall the Night be turn-ed to Day.

Tenor & Bassus.

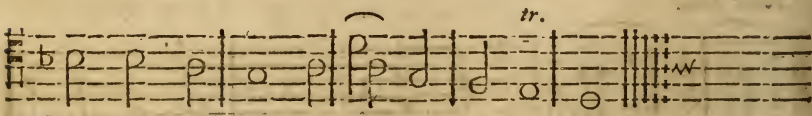
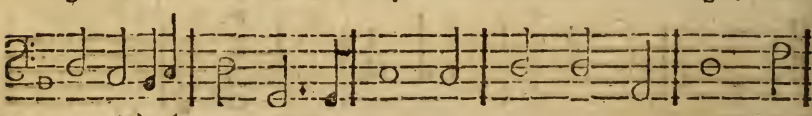
Yea, the Dark-ness is no Darkness with thee, but the



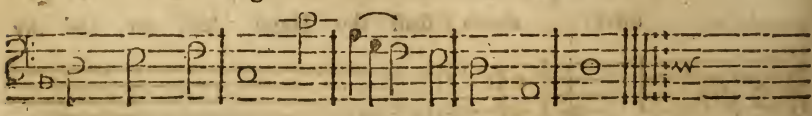
Yea, the Dark-ness is no Dark-ness with thee, &c.



Night is as clear as the Day; the Dark-ness and Light, the



Dark-ness and Light to thee are both a—like.



Conclude with the Chorus, 'How dear are &c.'

Handwritten musical notation for the first staff of 'The Bird Song'. The staff is in treble clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with a trill (tr.) indicated above the final note of the first measure.

A single staff of handwritten musical notation. It begins with a treble clef and a common time signature 'C'. The notation includes several eighth and sixteenth notes, some beamed together. There are also rests and accidentals, including a double flat (B-flat-flat) and a double sharp (F-sharp-sharp). The ink is dark and the paper shows signs of age.

Me-_____

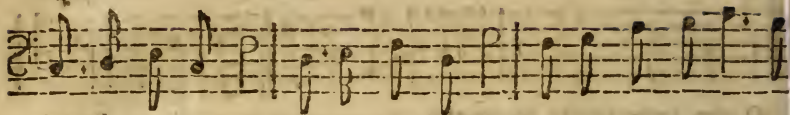
lo dy,

-ce of Me--lo--dy.

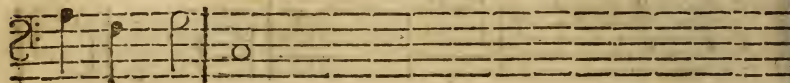
Continued.

25

Continued.

Bassus solus.

For the Lord is high, for the Lord is high, for the Lord is high, and



to be fear--ed.

*Tenor solus.**tr.*

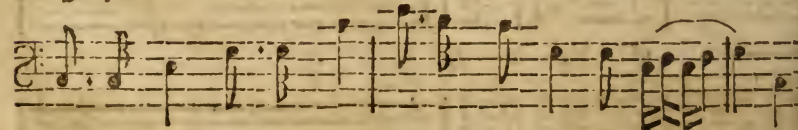
For the Lord is high, and to be fear--ed.

Bassus solus.

He is the great King up-on all the Earth.

Treble solus.

God is gone up with a merry, mer-ry Noise, a mer-ry, mer-ry Noise.

Bassus solus.

And the Lord with the Sound of the Trumpet, the Truin--pet.

Continued.

Continued.

And the Lord with the Sound of the Trumpet, the Trum——pet, the

Trum——

Trum-p——et.

——pet.

CHORUS.

O sing Prai—ses un—to our God, O sing

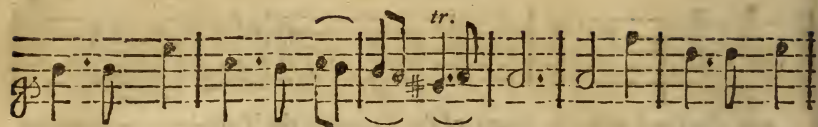
O sing Prai—ses, sing Prai--ses un—to our God,

O sing Prai—ses, sing Prai--ses un—to our God,

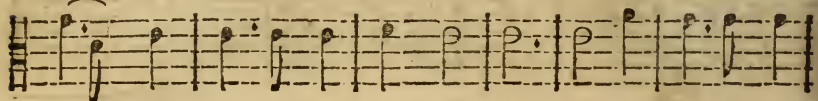
O sing Prai—ses un—to our God, O sing

Continued.

Continued.



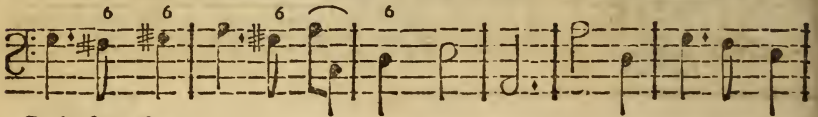
Prai--ses, sing Prai--ses un—to our King; O sing Prai-ses un—



O sing



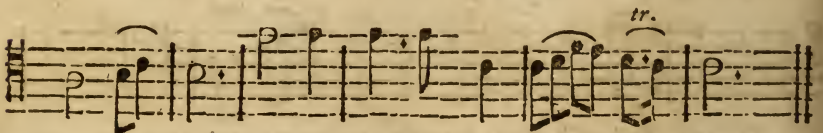
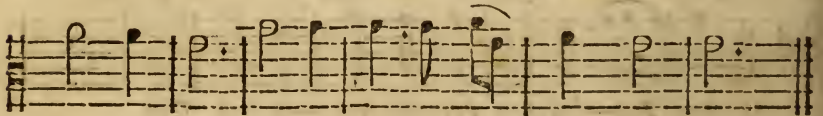
O sing Prai--ses un—to our King; O sing Prai-ses un—



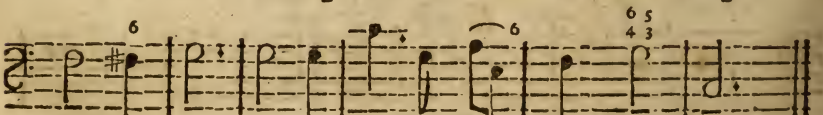
Prai--ses, sing



—to our God, O sing Prai--ses un—to our King.



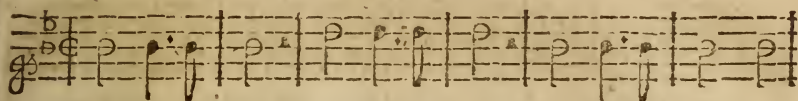
—to our God, O sing Prai--ses un—to our King.



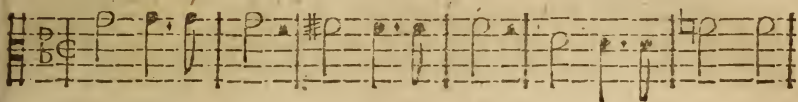
Sing HALLELUJAH as Page 59.

A N-

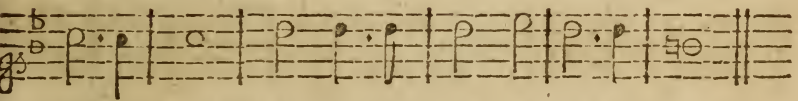
ANTHEM XXVI. *Taken out of the 47th and 48th*
PSALMS.



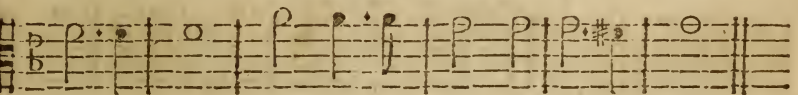
God is the King, God is the King, God is the King of



God is the King, God is the King, God is the King of



all the Earth, God is the King of all the Earth.

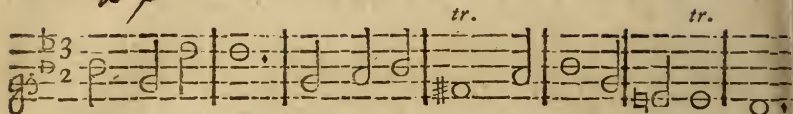


all the Earth, God is the King of all the Earth.

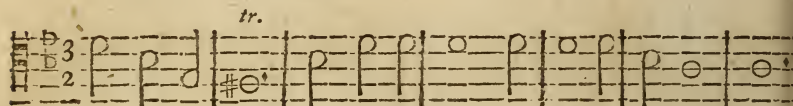
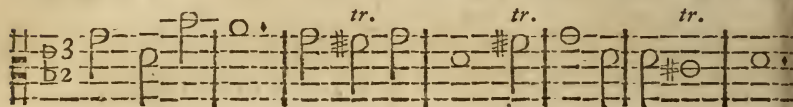


26th

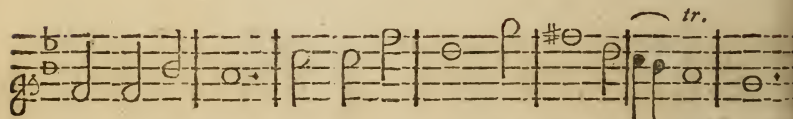
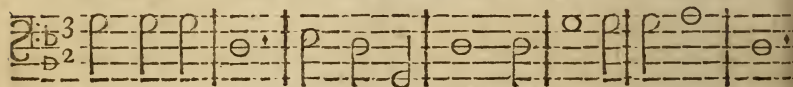
Continued.



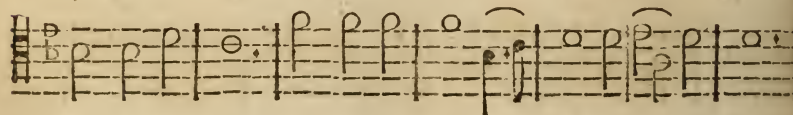
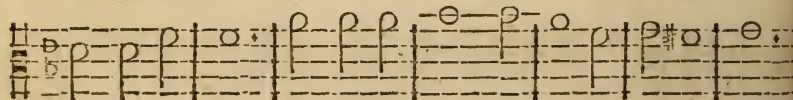
Great is the Lord, great is the Lord, and high-ly to be prais'd



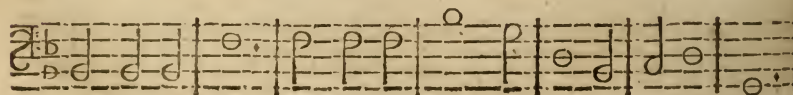
Great is the Lord, great is the Lord, and high-ly to be prais'd,



great is the Lord, great is the Lord, and high-ly to be prais'd.



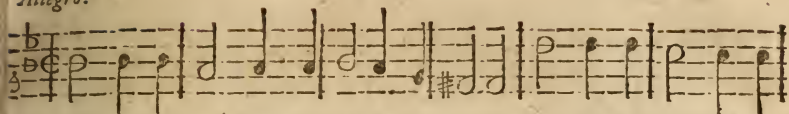
great is the Lord, great is the Lord, and high-ly to be prais'd.



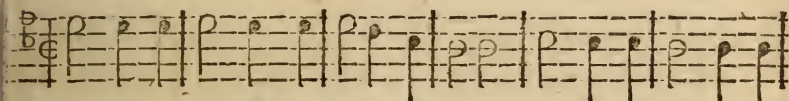
Continued.

Continued.

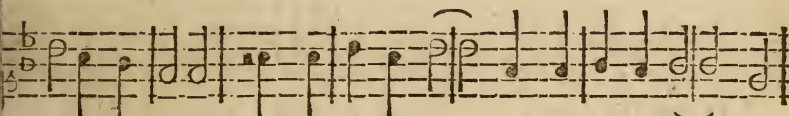
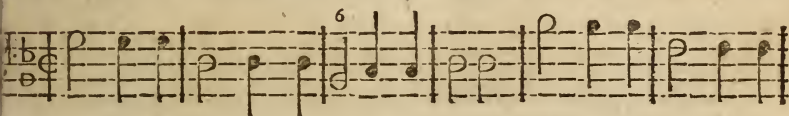
Allegro.



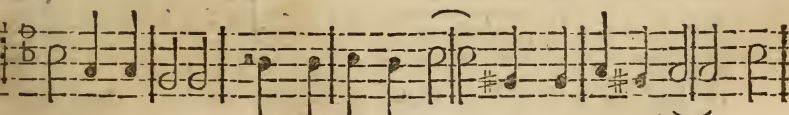
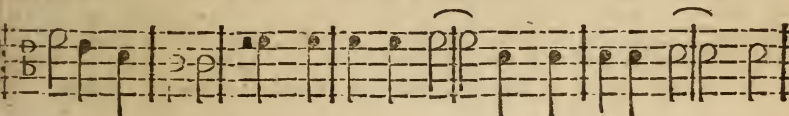
This God is our God for e-ver and e-ver, this God is our God for



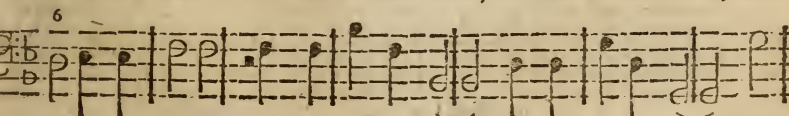
This God is our God for e-ver and e-ver, this God is our God for



e-ver and e-ver. He shall be our Guide, he shall be our Guide, our



e-ver and e-ver. He shall be our Guide, he shall be our Guide, our



26th

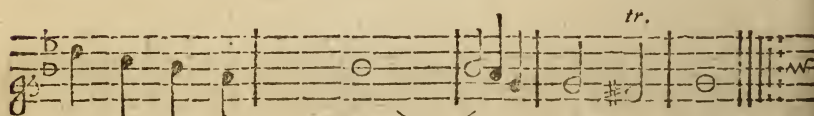
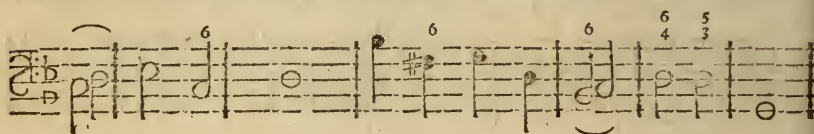
Continued.



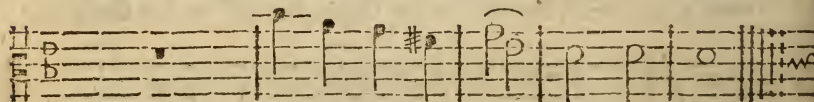
Guide un—to Death, he shall be our Guide un—to Death,



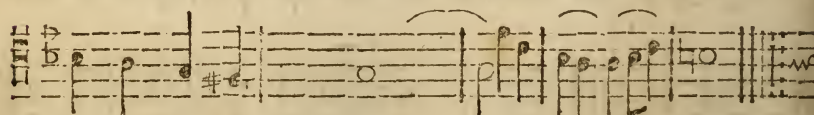
Guide un—to Death, he shall be our Guide un—to Death,



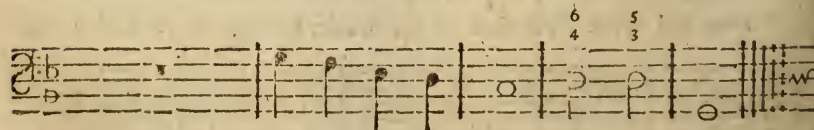
he shall be our Gui—de un—to Death.



he shall be our Guide un—to Death.



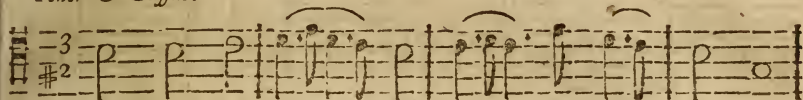
he shall be our Gui—de un—to Death.



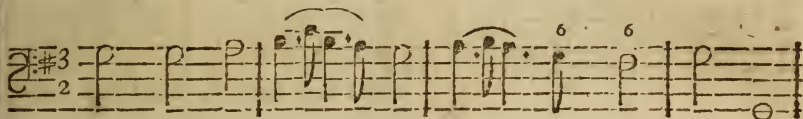
he shall be our Guide un—to Death.

ANTHEM XXVII. *Taken out of the 119th PSALM.*

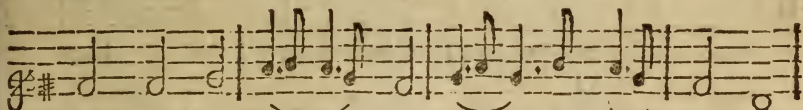
Tenor & Basses.



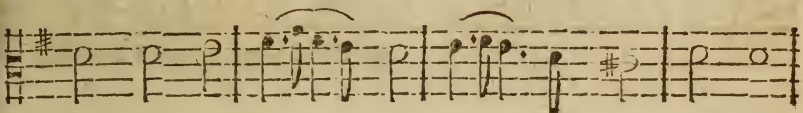
Teach me, O Lord, the Way of thy Sta—tutes ;



Treble & Contra.



Teach me, O Lord, the Way of thy Sta—tutes ;



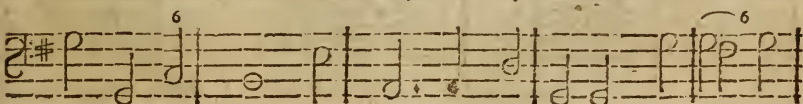
C H O R U S.



Teach me, O Lord, the Way of thy Statutes ; and I shall



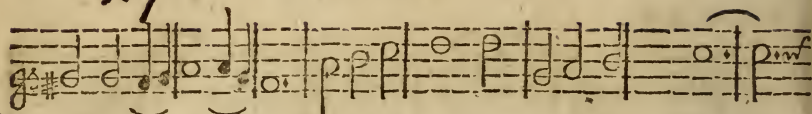
Teach me, O Lord, the Way of thy Statutes ; and I shall



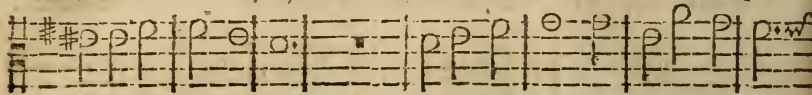
Continued.

27th

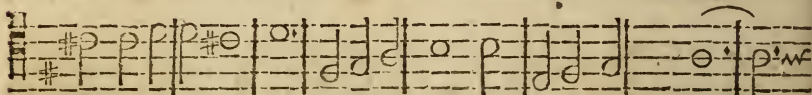
Continued.



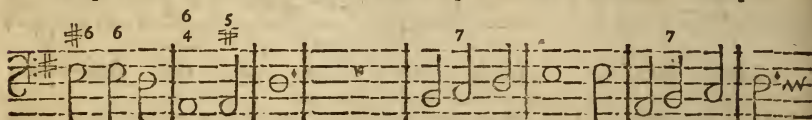
keep it un--to the End, and I shall keep it, and I shall keep



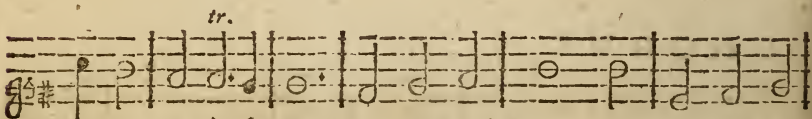
and I shall keep it, and I shall keep



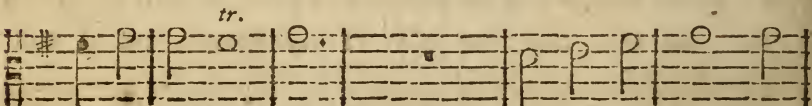
keep it un--to the End, and I shall keep it, and I shall keep



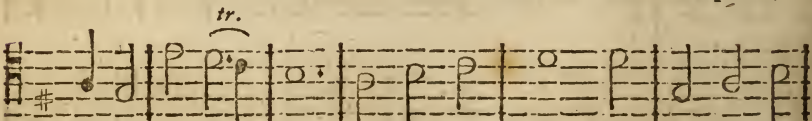
and I shall keep it, and I shall keep



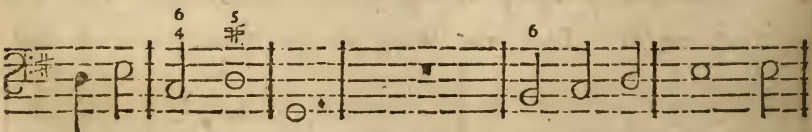
it un--to the End, and I shall keep it, and I shall



and I shall keep it,



it un--to the End, and I shall keep it, and I shall



and I shall keep it,

Continued.

Continued.

tr.

keep it un—to the End. O give me Understand-ing,

and I shall keep it un—to the End.

tr. *tr.*

keep it un—to the End. O give me Understand-ing,

7 6 5 5

O give me Under-

O give me Under-stand-ing, and I shall keep thy Law; yea,

tr.

O give me Under-stand-ing, and I shall keep thy Law; yea,

6 6 6 6 7

—standing, O give me Under-stand-ing, and I shall keep thy

Continued.

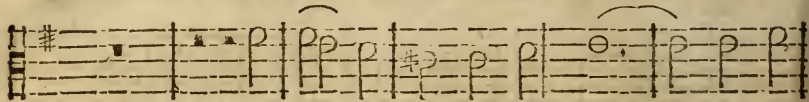
27

Continued.

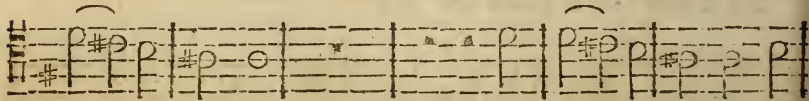


I shall keep it,

yea, I shall keep it with

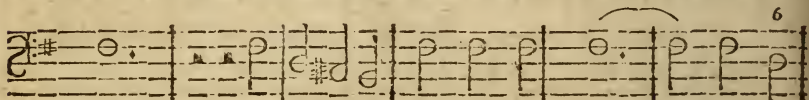


yea, I shall keep it, shall keep it with



I shall keep it,

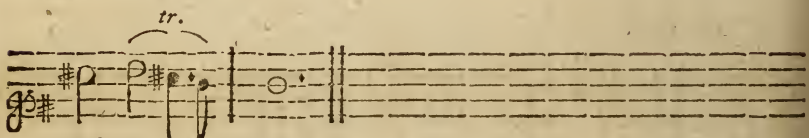
yea, I shall keep it with



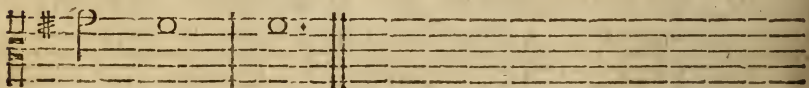
Law ;

yea, I shall keep it, shall

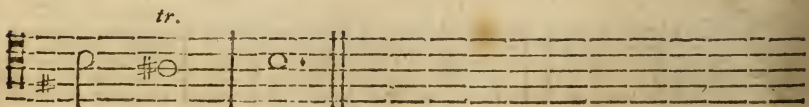
keep it with



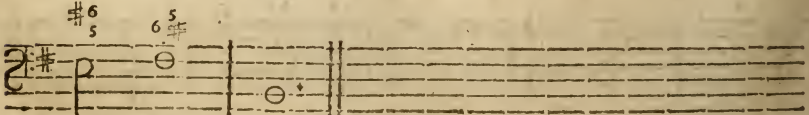
my whole Heart.



my whole Heart.



my whole Heart.

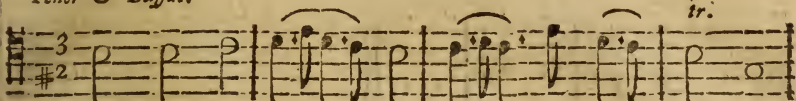


my whole Heart.

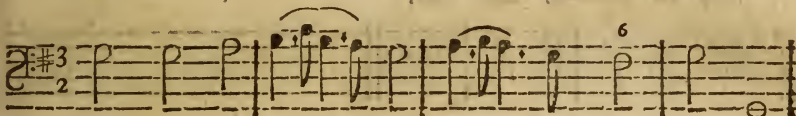
Continued.

Continued.

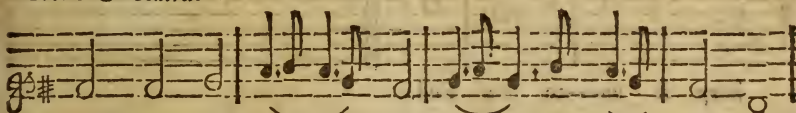
Tenor & Basses.



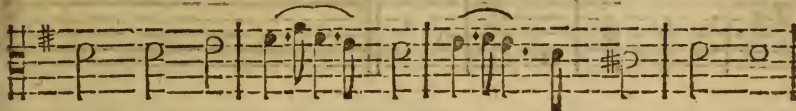
Teach me, O Lord, the Way of thy Sta—tures;



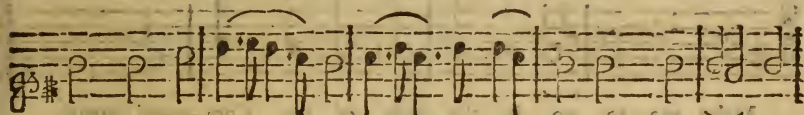
Treble & Contra.



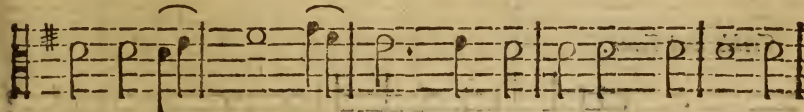
Teach me, O Lord, the Way of thy Sta—tures;



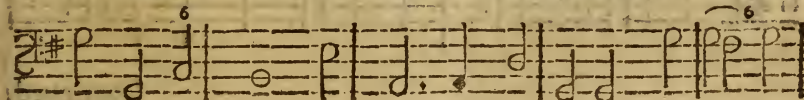
CHORUS.



Teach me, O Lord, the Way of thy Statutes; and I shall

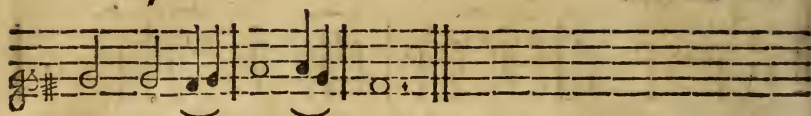


Teach me, O Lord, the Way of thy Statutes; and I shall

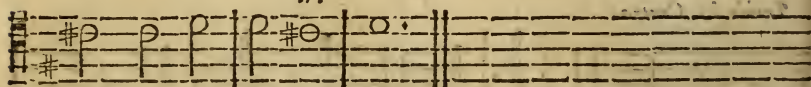


27

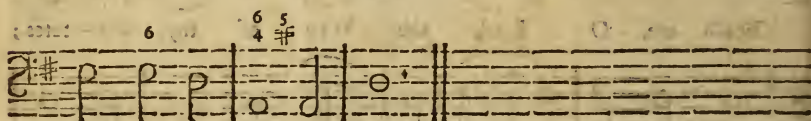
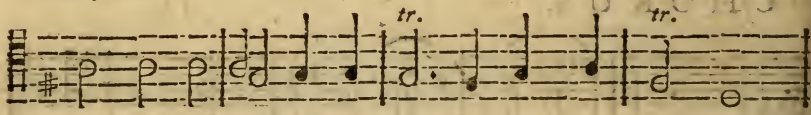
Continued.



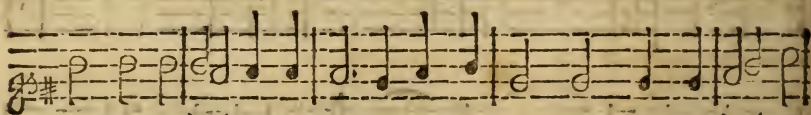
keep it un—to the End.

*tr.*

keep it un—to the End.

*Tenor solus.*

Make me to go in the Path of thy Com-mand-ments.

Treble and Tenor.

Make me to go in the Path of thy Commandments, for there—in is

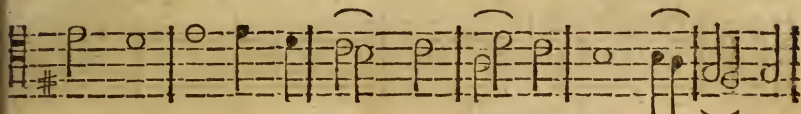


Continued.

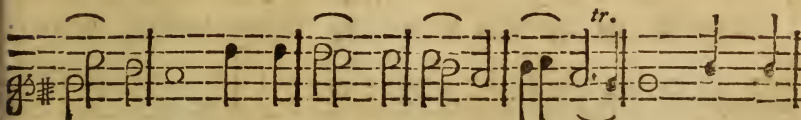
Continued.



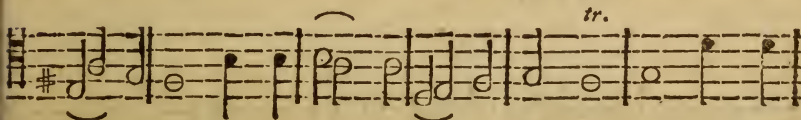
my De—fire, for there—in is my De—fire, is



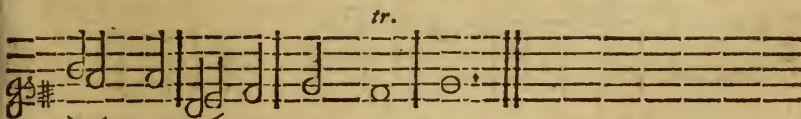
for there—in is my De—fire, there—in is



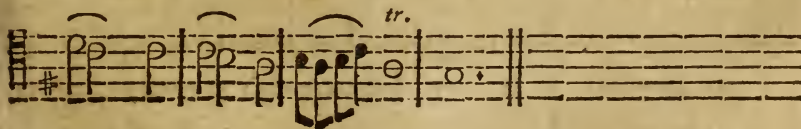
my De—fire, for there—in, there—in is my De—fire, for there—



my De—fire, &c.



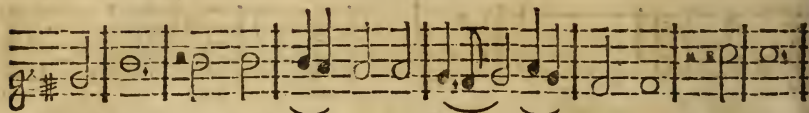
—-in, there—in is my De—-fire.



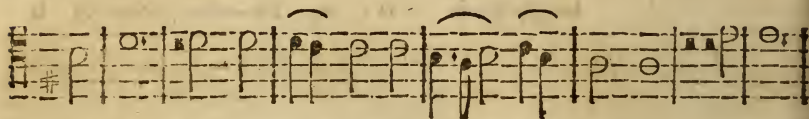
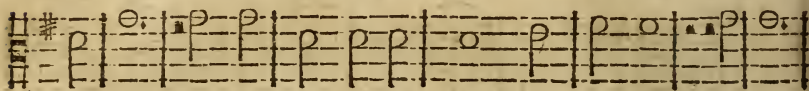
27

Continued.

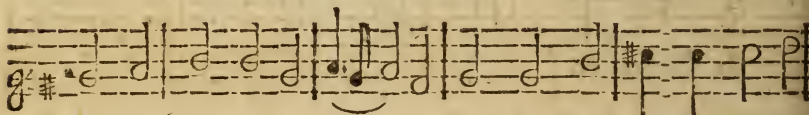
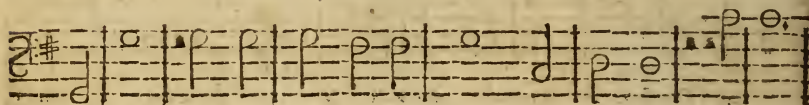
C H O R U S.



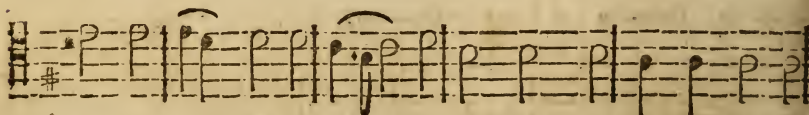
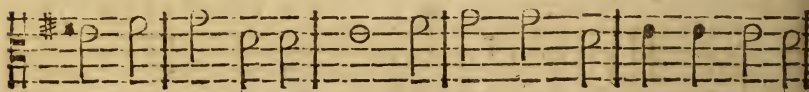
Be--hold, my De--light is in thy Commandments, be--hold,



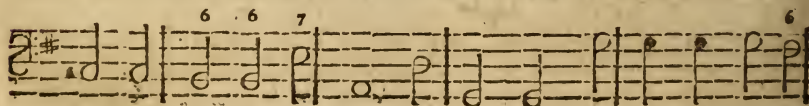
Be--hold, my De--light is in thy Commandments, be--hold,



my De--light is in thy Commandments: O quick-en me in

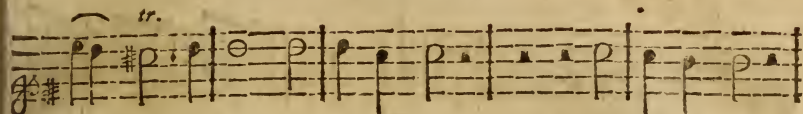


my De--light is in thy Commandments: O quick-en me in



Continued.

Continued.



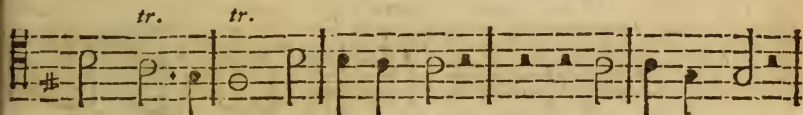
thy Righteousness, O quicken me,

O quicken me,



O quicken me,

O



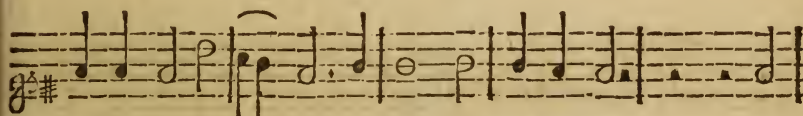
thy Righteousness, O quicken me,

O quicken me,



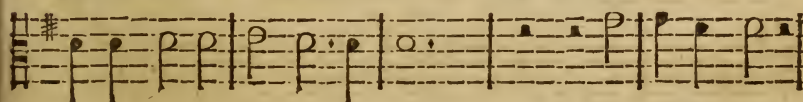
O quicken me,

O

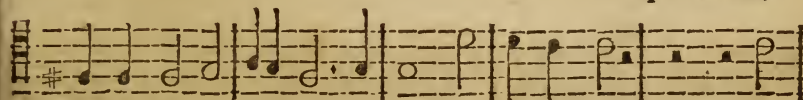


quicken me in thy Righteousness, O quicken me,

O

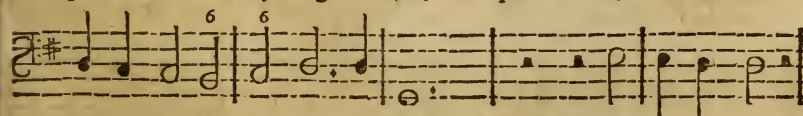


O quicken me,



quicken me in thy Righteousness, O quicken me,

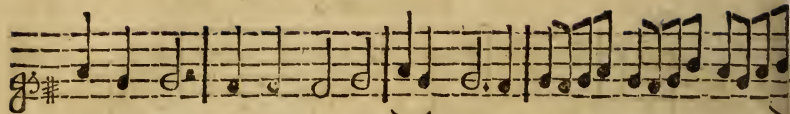
O



quicken me in, &c.

O quicken me,

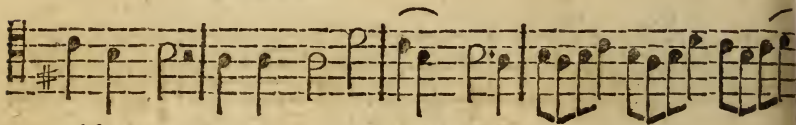
Continued.



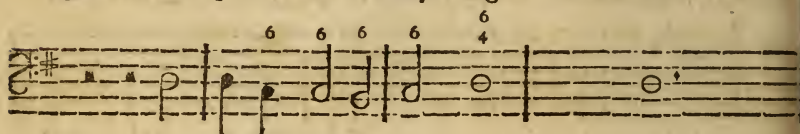
quicken me, quicken me in thy Righ—



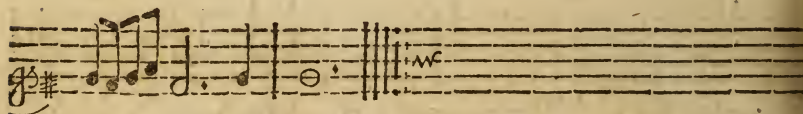
O quicken me



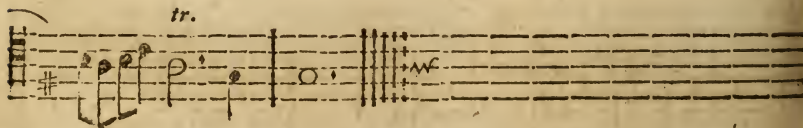
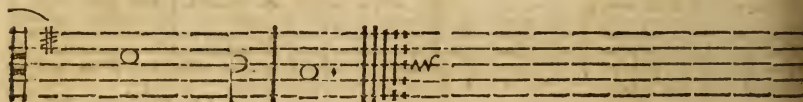
quicken me, quicken me in thy Righ—



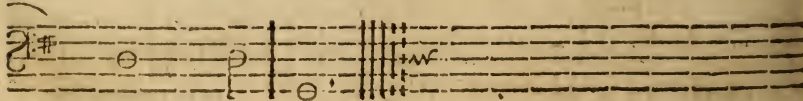
O quicken me, &c.



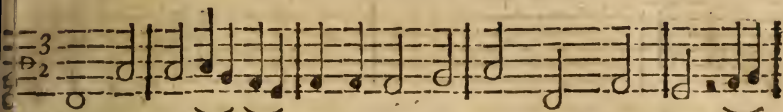
teouf—nefs.



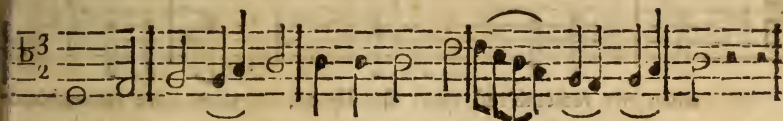
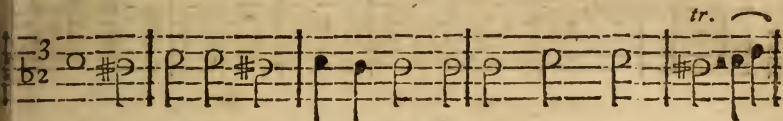
teouf—nefs.



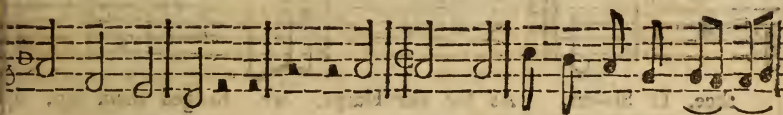
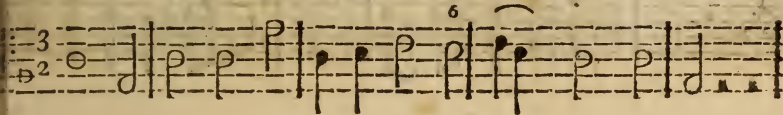
ANTHEM XXVIII. Taken out of the 137th PSALM.



By the Ri-vers of Ba-by-lon we sat down and wept, we

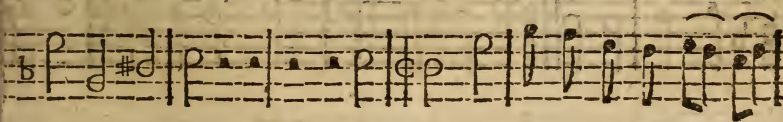


By the Ri-vers of Ba-by-lon we sat down and wept,

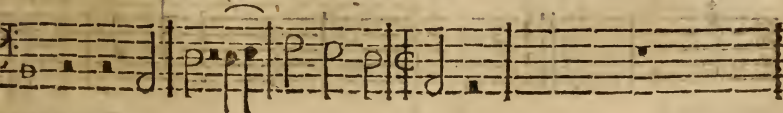


fat down and wept,

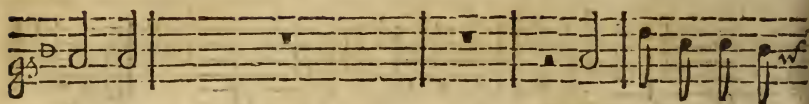
we wept, when we rememb'ed thee, O



we wept, we sat down and wept,



Continued.

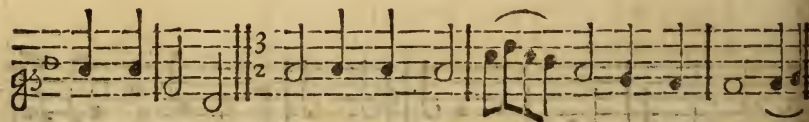
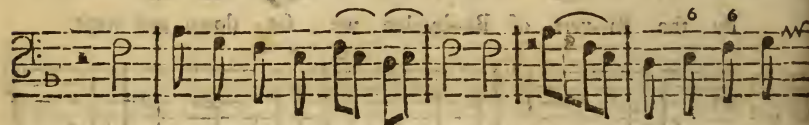


Si—on,

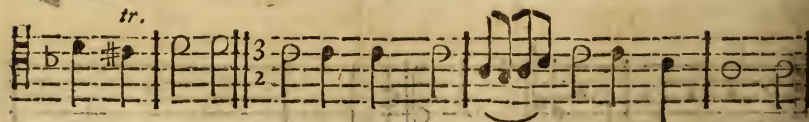
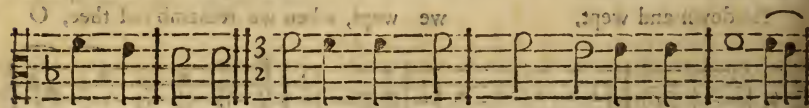
when we rememb' red



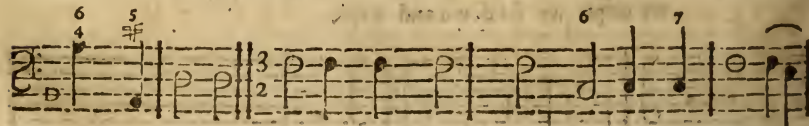
when we rememb' red thee, O Si—on, when we rememb' red



thee, O Si—on. As for our Harps, we hanged them up, up—

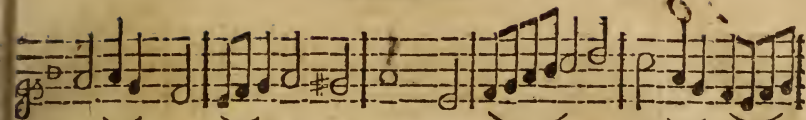


thee, O Si—on. As for our Harps, we hanged them up, up—

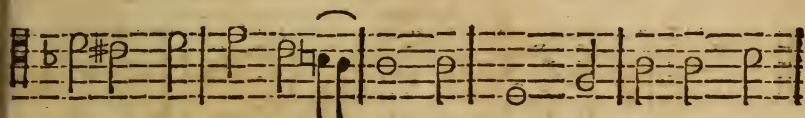
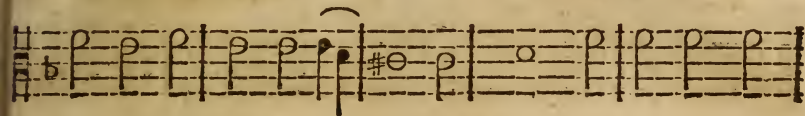


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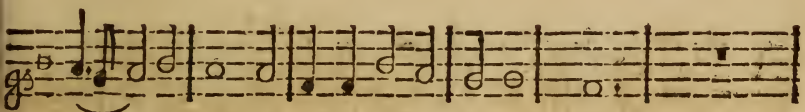
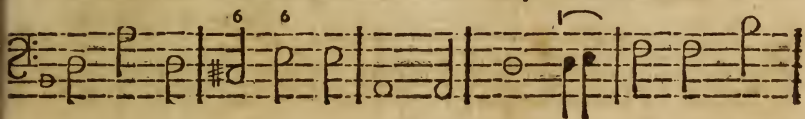
Continued.



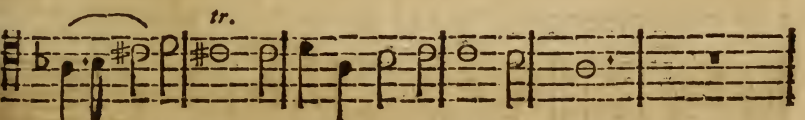
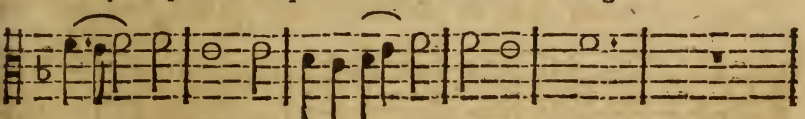
—on the Trees that are there--in: For they that led us a—



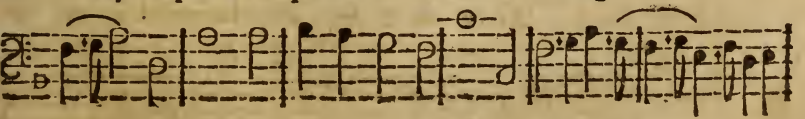
—on the Trees that are there--in: For they that led us a—



—way Cap-tive re-qui-red of us then a Song



—way Cap-tive re-qui-red of us then a Song



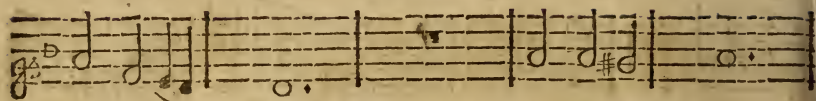
Son—g

H h

Continued,

28

Continued.



and Me-lo—dy,

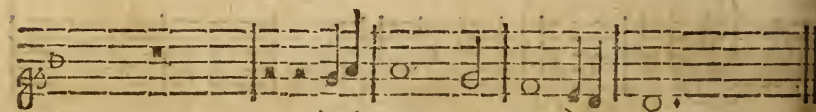
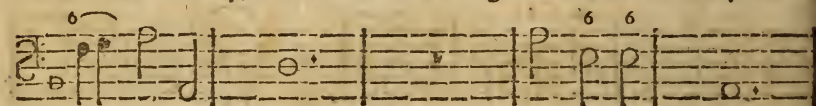
and Me-lo—dy,



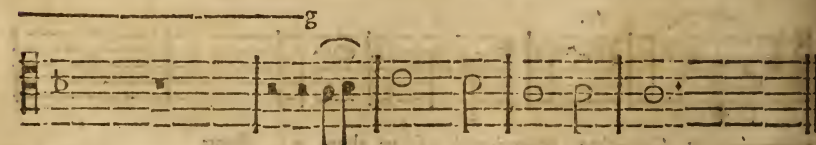
and Me-lo—dy, a Son—



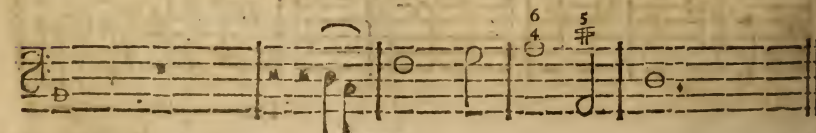
and Me-lo—dy, a Son—g and Me-lo—dy,



a Song and Me-lo—dy.

*tr.*

a Song and Me-lo—dy.



Continued.

Continued.

Treble solus.

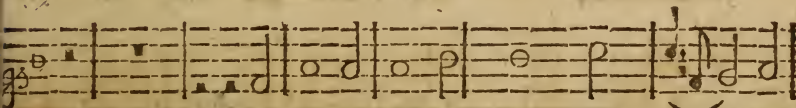


Sing, sing ye one of the Songs, of the Songs of Si-on.

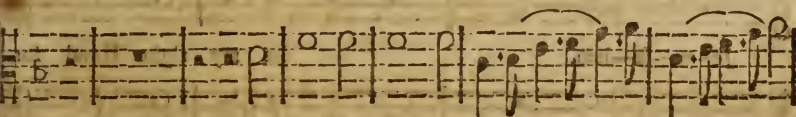
Contra & Tenor.



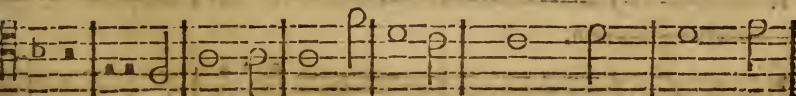
How shall we sing the Lord's Song in a strange Land?



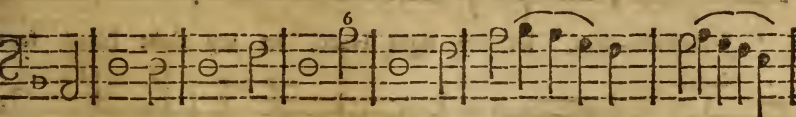
If I for-get thee, O Je—ru—sa—



O ———, O ———



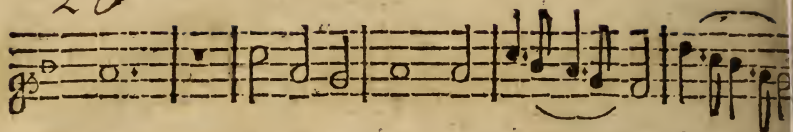
If I for-get, if I for—get thee, O Je—



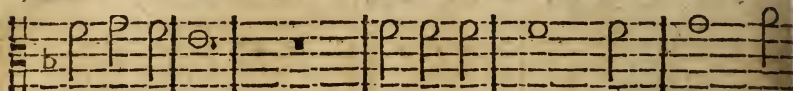
If I for—get, if I for—get thee, O ———, O ———

28

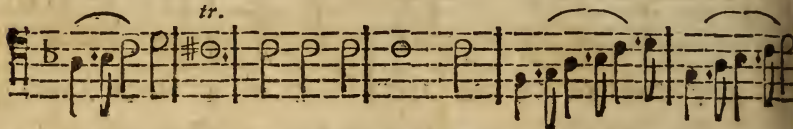
Continued.



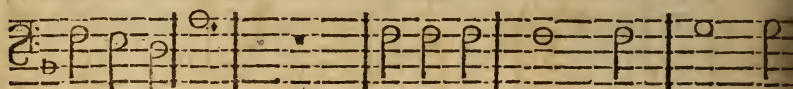
—lem, if I for—get thee, O —, O —



Je--ru--fa--lem, if I for—get thee, O Je--



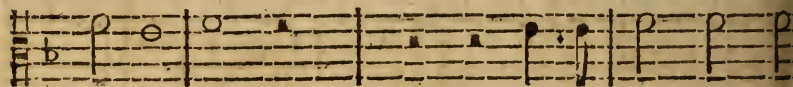
—ru—fa—lem, if I for—get thee, O —, O —



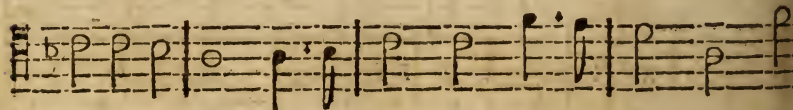
Je--ru--fa--lem, if I for—get thee, O Je--



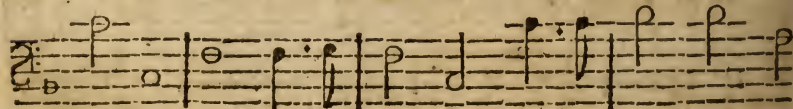
Je--ru--fa--lem, let my right Hand for—



—ru--fa--lem,



Je--ru--fa--lem, let my right Hand, let my right Hand for—

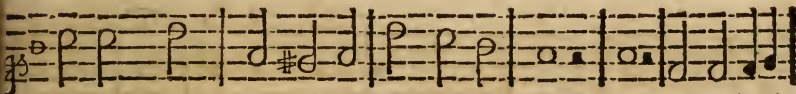
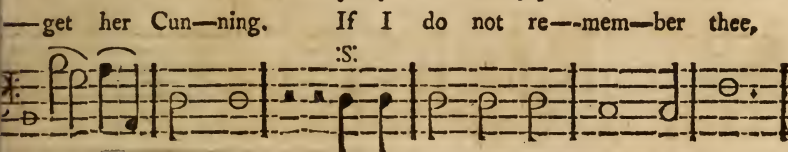
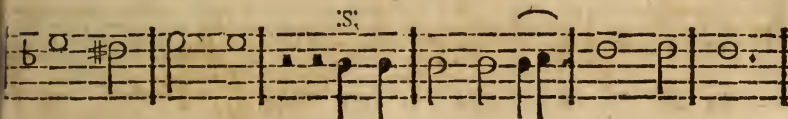
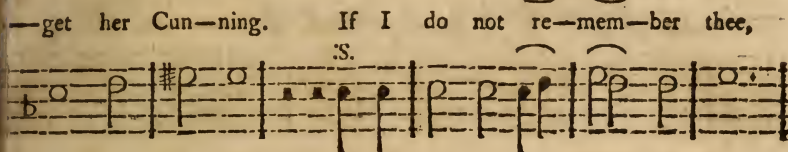
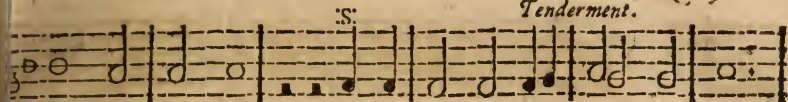


—ru--fa--lem,

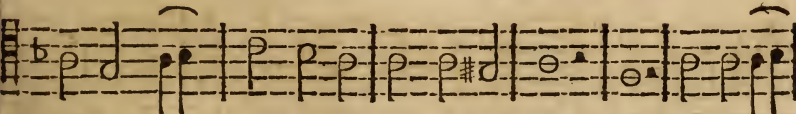
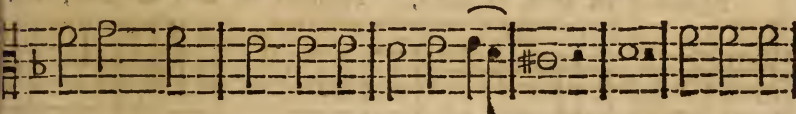
Continued.

Continued.

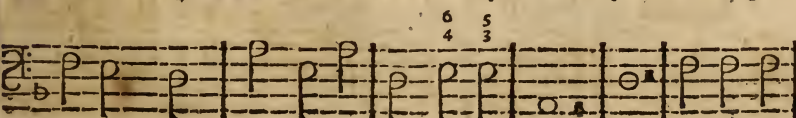
Tenderment.



let my Tongue cleave to the Roof of my Mouth; yea, if I pre—



let my Tongue cleave to the Roof of my Mouth; yea, if I pre—

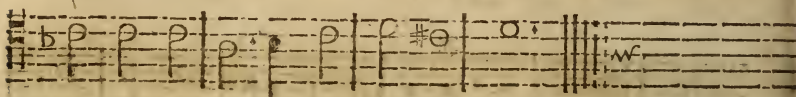
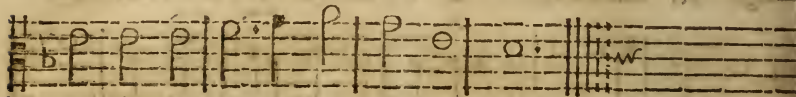


Continued.

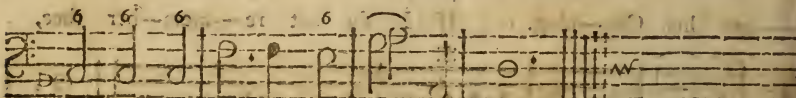
Continued.



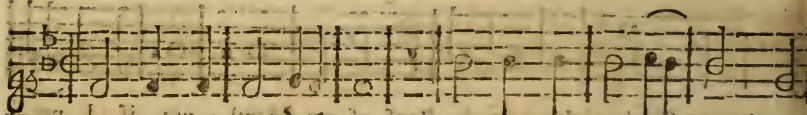
—fer not Je—ru—sa—lem in my Mirth.



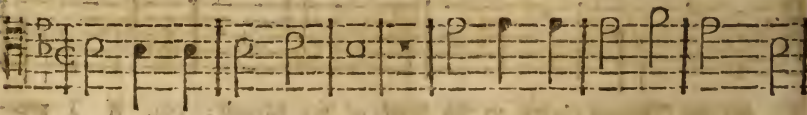
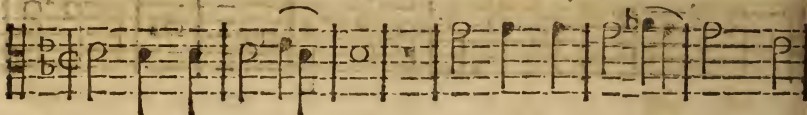
—fer not Je—ru—sa—lem in my Mirth.



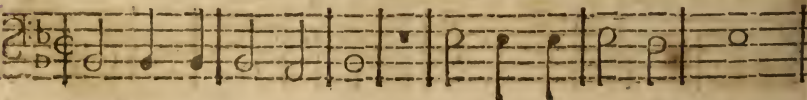
ANTHEM XXIX. *Taken out of the 119th PSALM*



Righteous art thou, O Lord, righteous art thou, O Lord, and

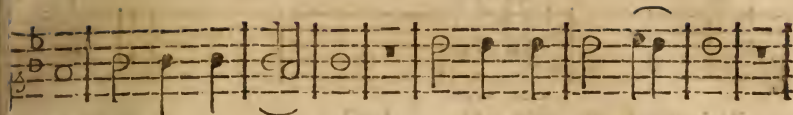


Righteous art thou, O Lord, righteous art thou, O Lord, and

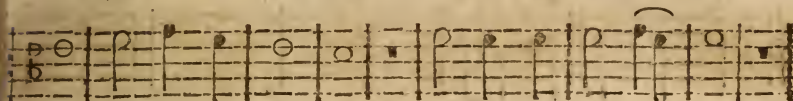


Continued.

Continued.



true, true are thy Judgments: Righteous art thou, O Lord,

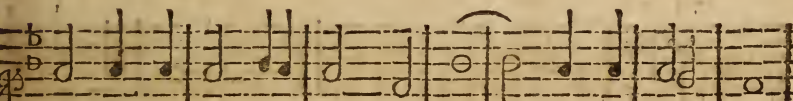
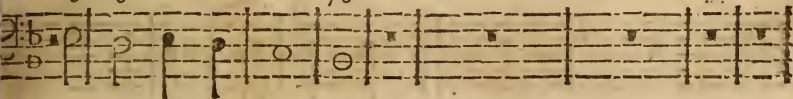


true, true are thy Judgments: Righteous art thou, O Lord,

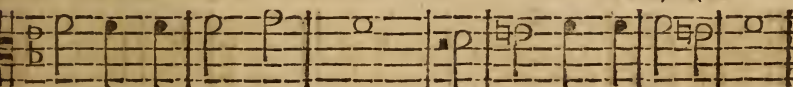
6

6

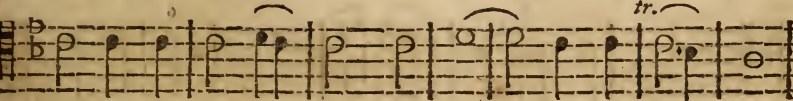
7 6



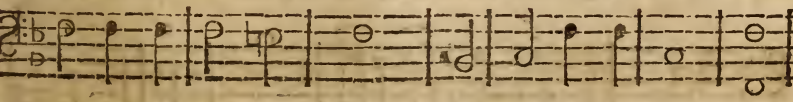
righteous art thou, O Lord, and true are thy Judgments:



and true are thy Judgments:



righteous art thou, O Lord, and true are thy Judgments:



and true are thy Judgments:

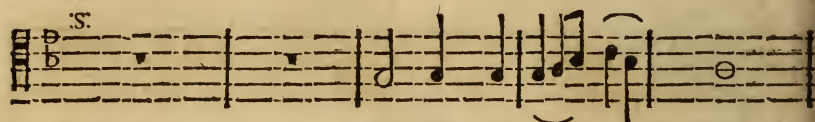
Continued.

29

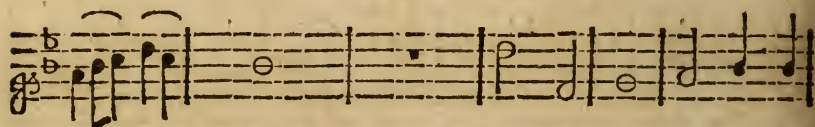
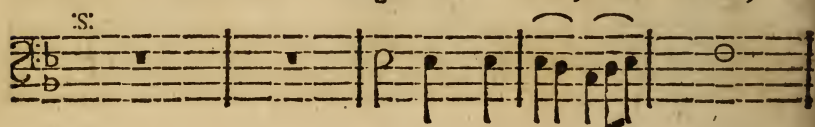
Continued.



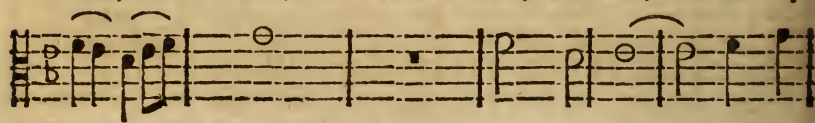
Righ-teous art thou, O Lord, righ-teous art



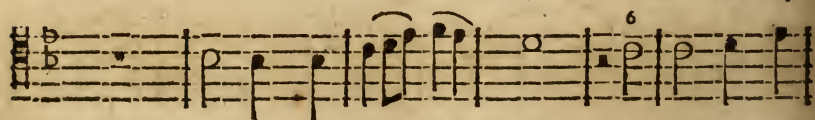
righ-teous art thou, O Lord,



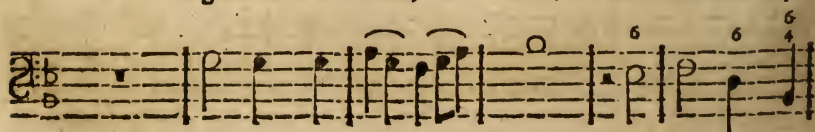
thou, O Lord, Lord, and true, true are thy



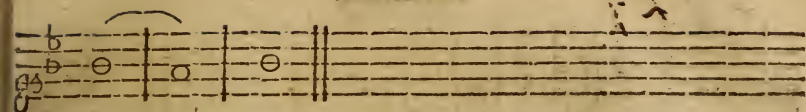
Lord, and true are thy



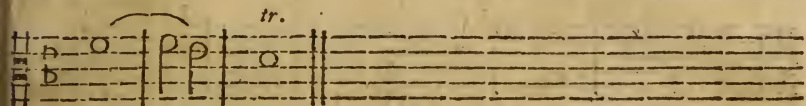
righ-teous art thou, O Lord, and true are thy



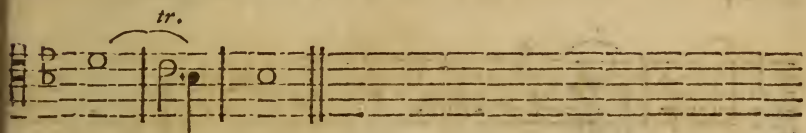
Continued.



Judg—ments.



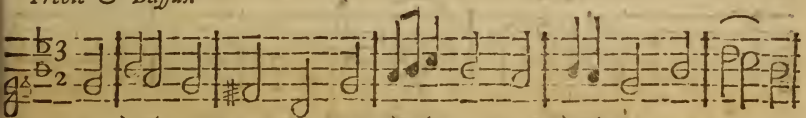
Judg—ments.



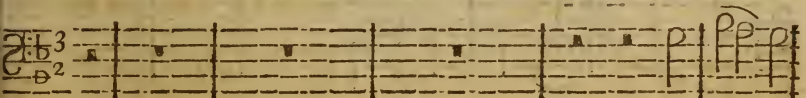
Judg—ments.



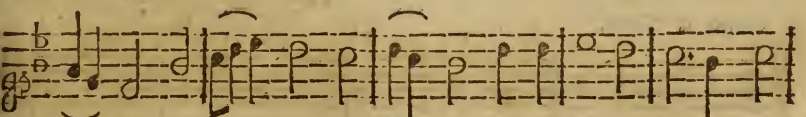
Treble & Basses.



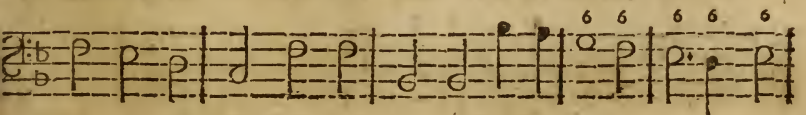
Thy Tes—ti—mo—nies that thou hast com—mand—ed, thy Tes—ti—



Thy Tes—ti—



—mo—nies that thou hast com—mand—ed, are ex—ceeding righteous and



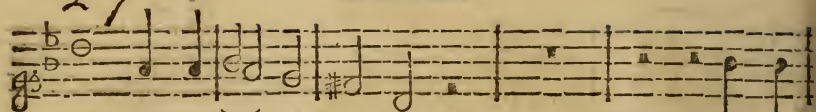
—mo—nies, &c.

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29.

Continued.

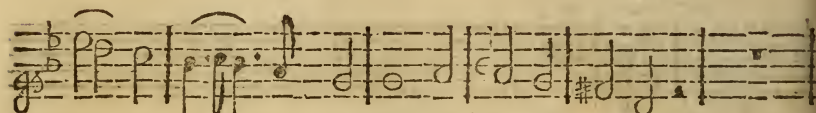


true, are ex--ceed--ing righ-teous,

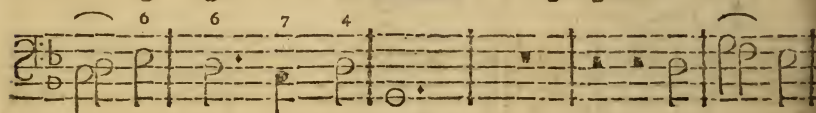
are ex--



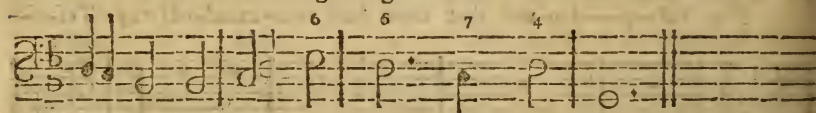
are ex--ceed--ing righteous,



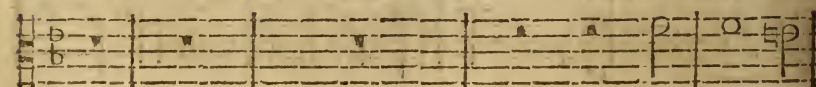
ceed--ing righ-teous and true, ex--ceed--ing righteous,



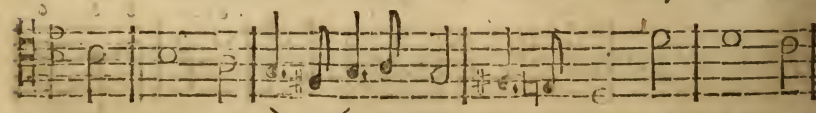
ex--ceed--ing righ-teous and true.



" Righteous art thou, &c." as before.

Contra & Tenor.

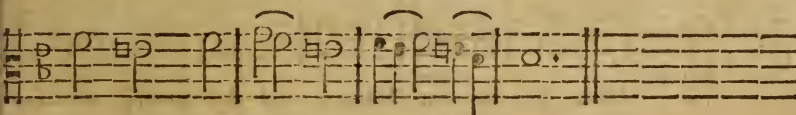
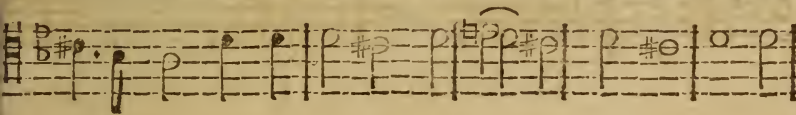
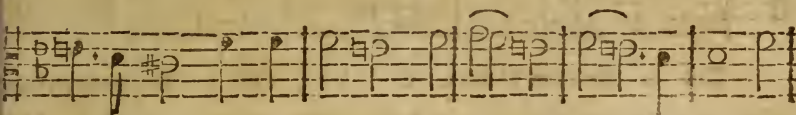
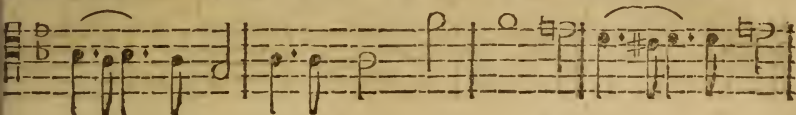
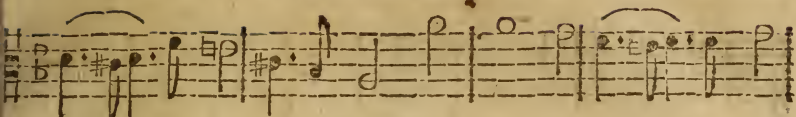
Thy Word is



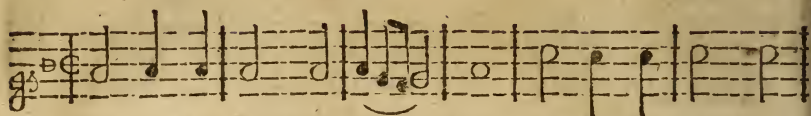
Thy Word is try'd to the ut-ter--most, &c.

Continued.

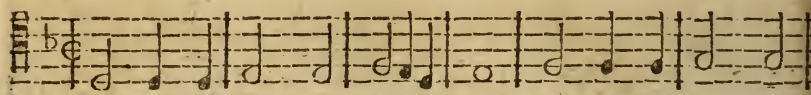
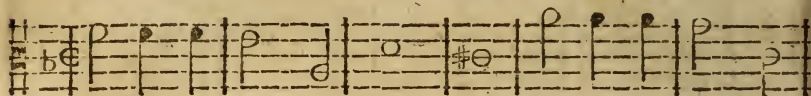
Continued.



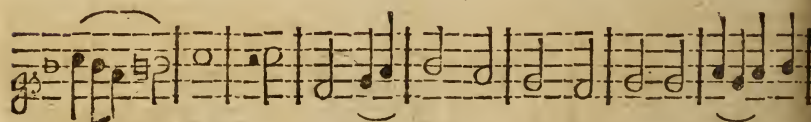
“ Righteous art thou, &c.” (as before) and ſo conclude.

ANTHEM XXX. *Taken out of the 25th PSALM.*

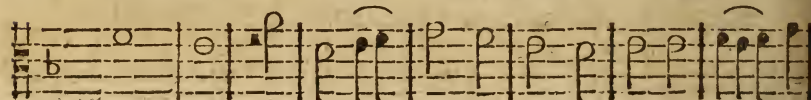
Call to Re-mem-b'rance, O Lord, call to Re-mem-b'rance,



Call to Re-mem b'rance, O Lord, call to Re-mem-b'rance,

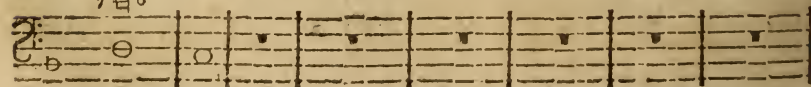


O Lord, thy ten-der Mer-cy and thy lov-ing, lov-ing



O Lord,

7 6

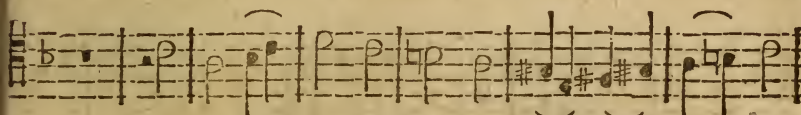


Continued.

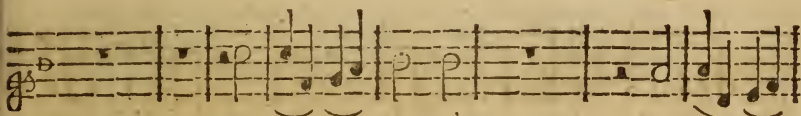
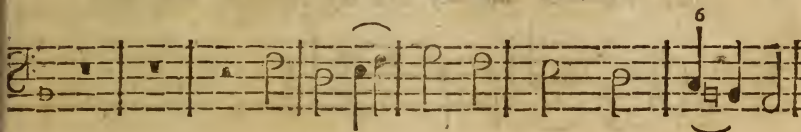
Continued.



Kind—nefs,

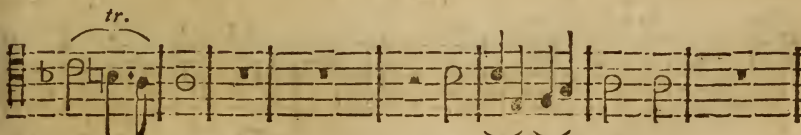
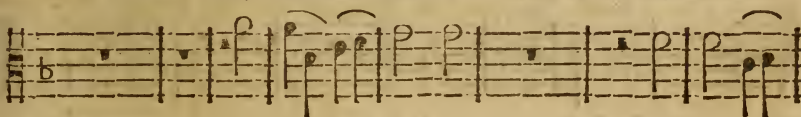


thy ten—der Mer—cy and thy lov—ing, lov—ing



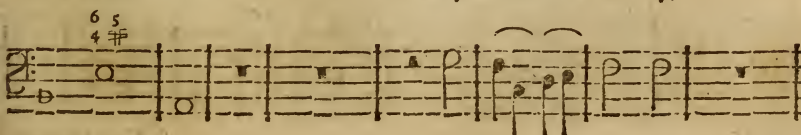
thy ten—der Mer—cy,

thy ten—der



Kind—nefs,

thy ten—der Mer—cy,



Continued.

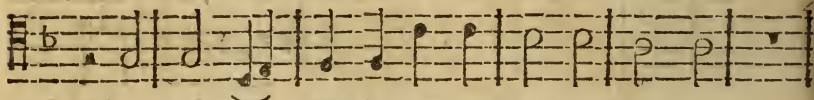
30th

Continued.

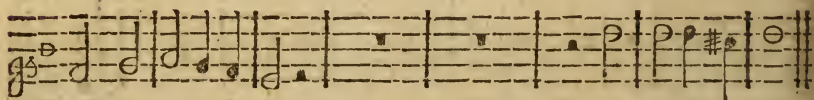


Mer--cy

and thy lov--ing Kind--ness, which

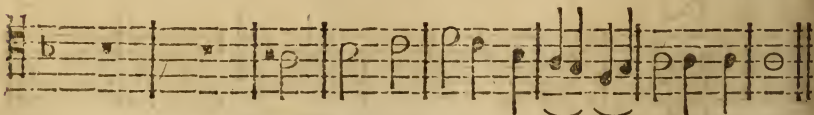


thy ten--der Mer--cy and thy lov--ing Kind--ness,

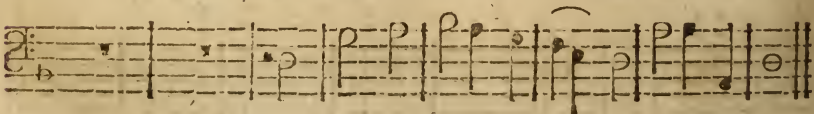


have been e-ver of old,

been e-ver of old.

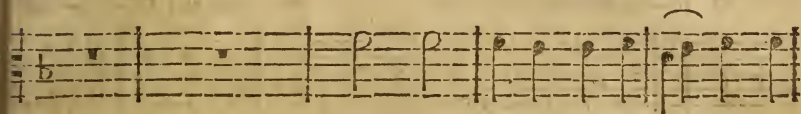
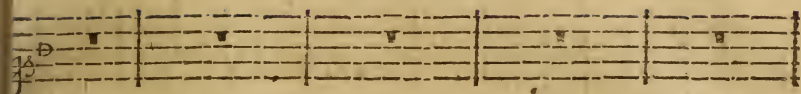


which have been e-ver of old, been e-ver of old.



Continued.

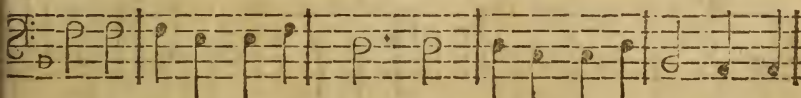
Continued.



O re---member not the Sins and Of-



O re---member not the Sins, the Sins and Of-



O re--member not the Sins, re---member not the Sins and Of-

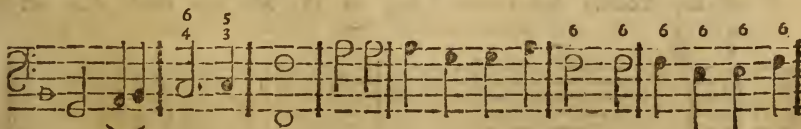


—fen--ces of my Youth,



—fen--ces of my Youth,

O re--member not the



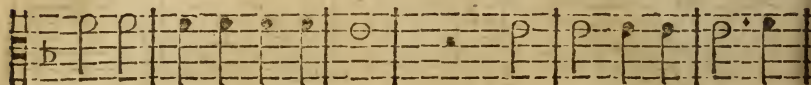
—fen--ces of my Youth, O re--member not the Sins, re--member not the

30th

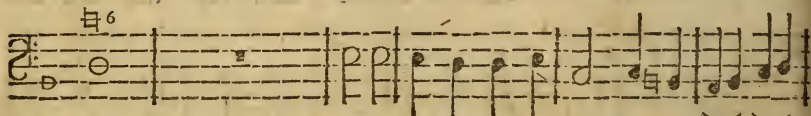
Continued.



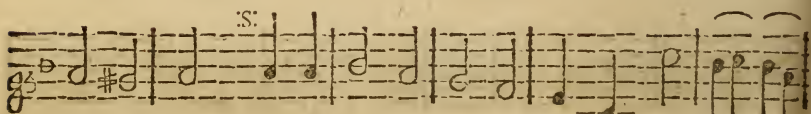
O re—member not the Sins, the Sins and Of—fen—ces



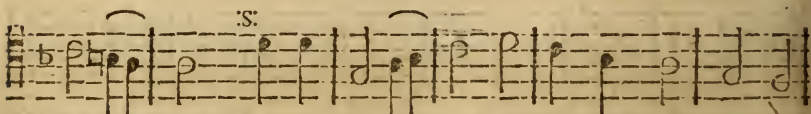
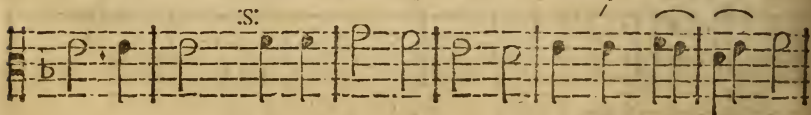
Sins, re—member not the Sins, the Sins and Of—fen—ces



Sins, O re—member not the Sins and Of—fen—ces



of my Youth; but ac—cord—ing to thy Mer—cy think thou on



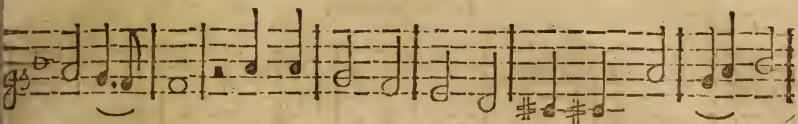
of my Youth; but ac—cord—ing to thy Mer—cy think thou on



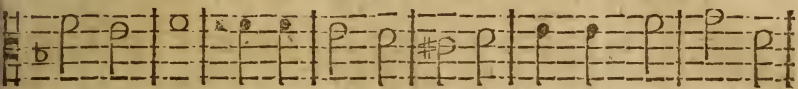
of my Youth;

Continued.

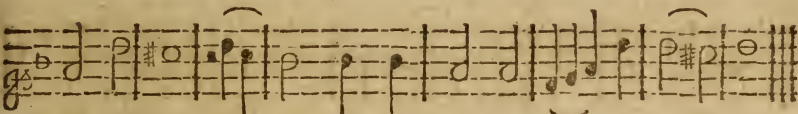
Continued.



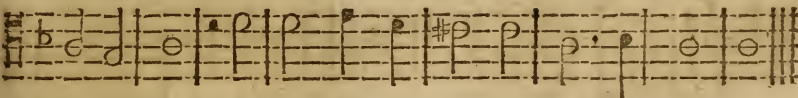
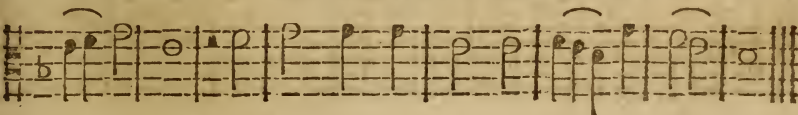
me, O Lord, but ac-cord-ing to thy Mer-cy think thou on



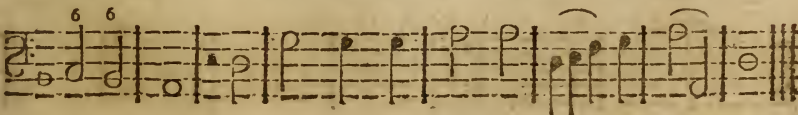
me, O Lord, but ac-cord-ing to thy Mer-cy think thou on



me, O Lord, O Lord, for thy Good-ness, for thy Good-ness.



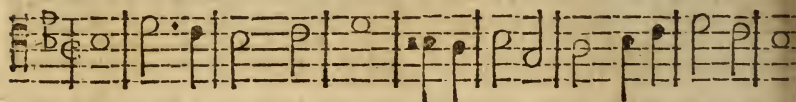
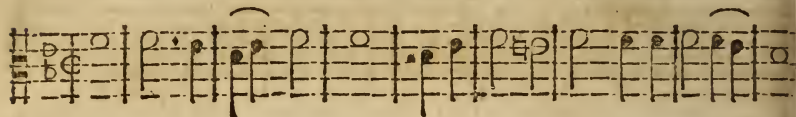
me, O Lord, O Lord, for thy Good-ness, for thy Good-ness.



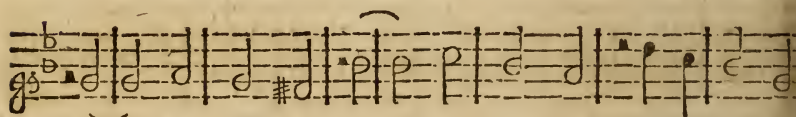
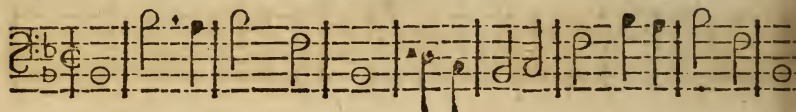
ANTHEM XXXI. *Taken out of the 14th Chapter of Revelations.*



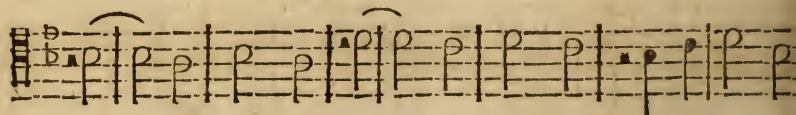
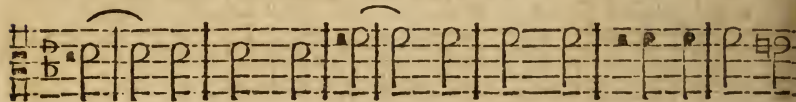
I heard a Voice from Heav'n, saying un--to me, saying un-to me,



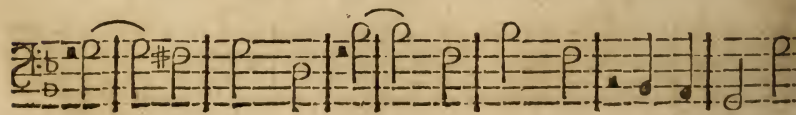
I heard a Voice from Heav'n, saying un-to me, saying un-to me,



Write from henceforth, write from henceforth, Blessed are the

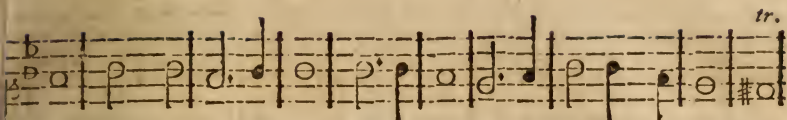


Write from henceforth, write from henceforth, Blessed are the

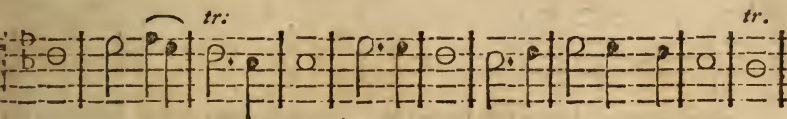
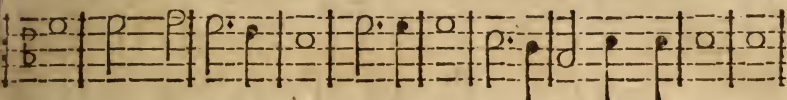


Continued.

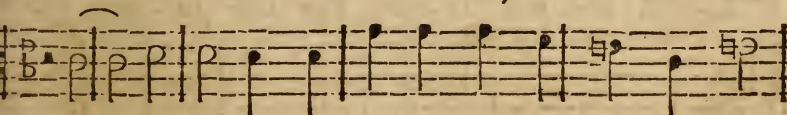
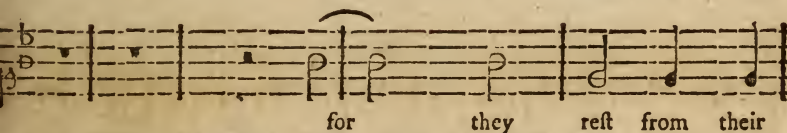
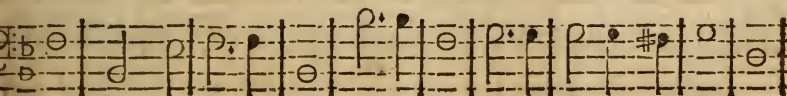
Continued.



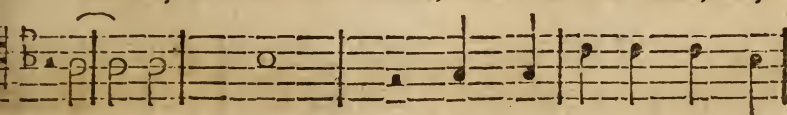
Dead which die in the Lord; e-ven so, e--ven so faith the Spi--rit;



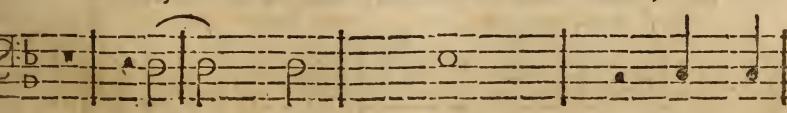
Dead which die in the Lord; e-ven so, e--ven so faith the Spi--rit;



for they rest from their Labours, from their La--bours, they



for they rest from their Labours, from their



for they rest from their

Continued.



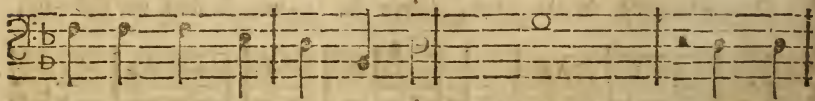
Labours, from their Labours, they rest from their



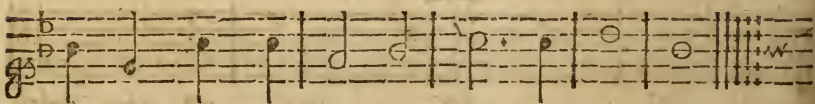
rest from their La-bours, they rest from their



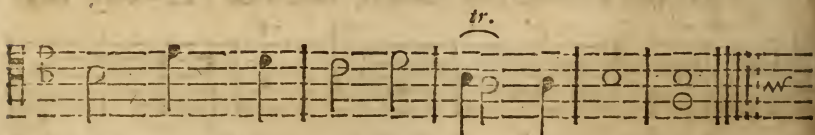
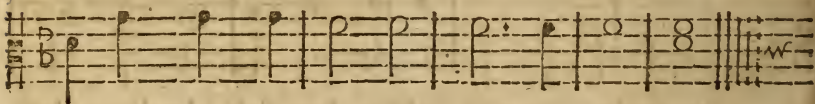
La-bours, they rest from their Labours, from their Labours, they



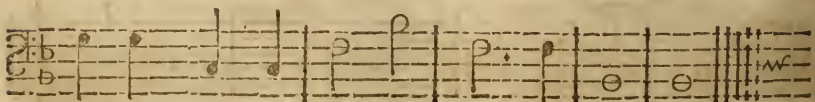
Labours, from their Labours, they rest from their



La-bours, from their La-bours, from their La--bours.



rest from their La-bours, from their La---bours.



La-bours, &c.

ANTHEM XXXII. *I call and cry to thee, O Lord.*

I call and cry to th—

I call and cry to thee, O Lord, to thee, O Lord, I call and

I call and cry to thee, O Lord, to

I call and cry to

ee, O Lord, O Lord, I call and cr—

Lord, to thee, O Lord, I call and

cry to thee, O Lord, I call and cry to thee, O Lord, to thee, O Lord,

thee, O Lord, I call and cry to thee, O

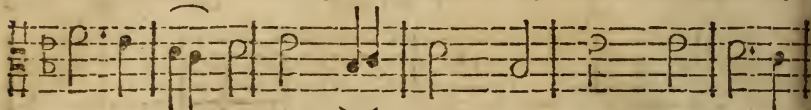
thee, O Lord, I call and cry to thee, O Lord, I

Continued.

Continued.



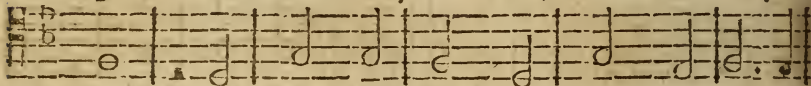
—y to thee, O Lord, give Ear un—to my Plaint, un—to my



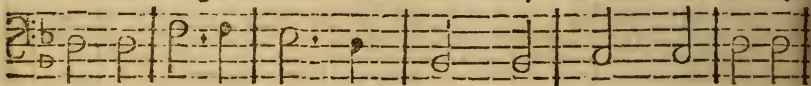
cry to thee, O Lord, O Lord, give Ear un—to my



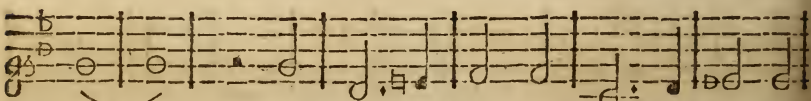
give Ear un—to my Plaint, un—to my



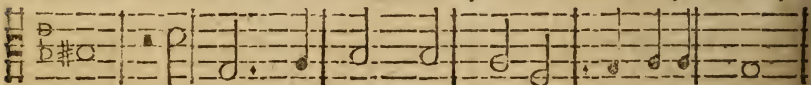
Lord, give Ear un—to my Plaint, un—to my



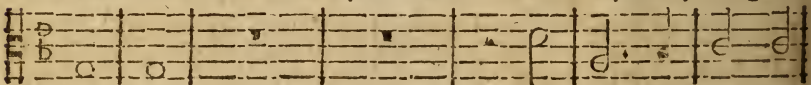
call and cry to thee, O Lord, give Ear un—to my



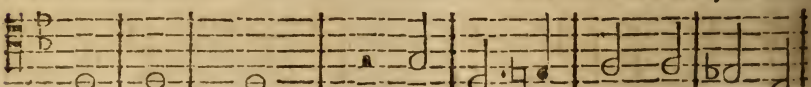
Plaint: Bow down thine Eyes, and mark my hea—vy



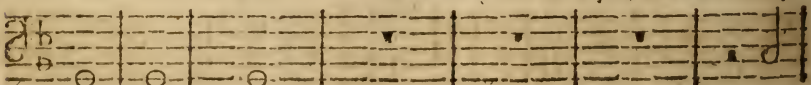
Plaint: Bow down thine Eyes, and mark my heavy Plight,



Plaint: Bow down thine Eyes, and



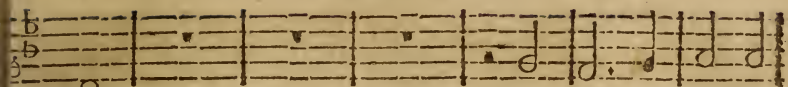
Plai—nt: Bow down thine Eyes, and mark my



Plai—nt:

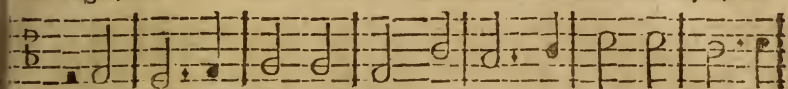
Bow
Continued.

Continued.

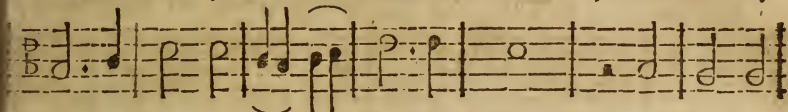


Plight,

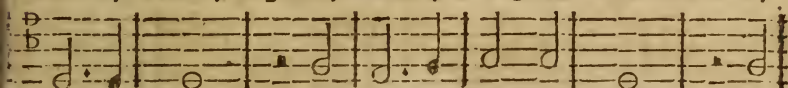
bow down thine Eyes, and



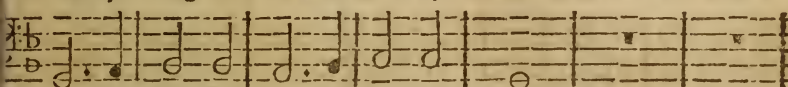
and how my Soul doth faint; bow down thine Eyes, and mark my



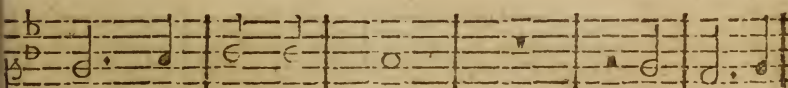
mark my hea-vy Plight, my hea-vy Plight, and how my



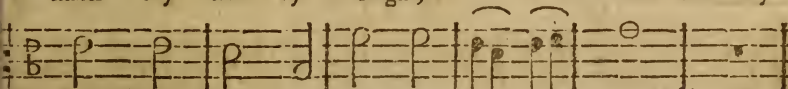
hea-vy Plight, and how my Soul doth faint; bow



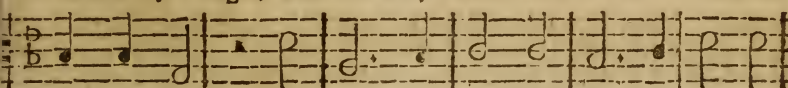
down thine Eyes, and mark my hea-vy Plight;



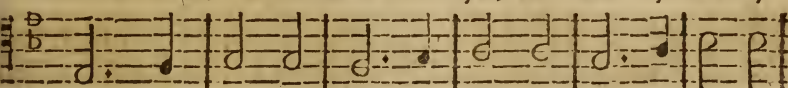
mark my hea-vy Plight, and how my



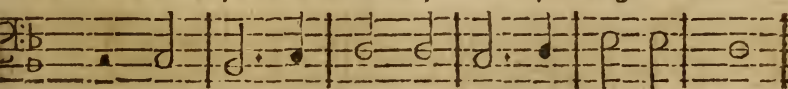
hea-vy Plight, and how my Soul doth faint;



Soul doth faint; bow down thine Eyes, and mark my hea-vy

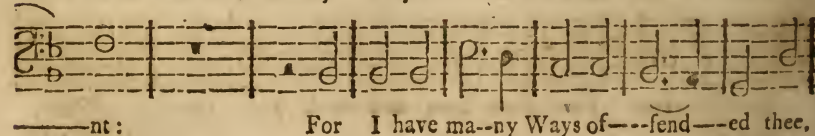
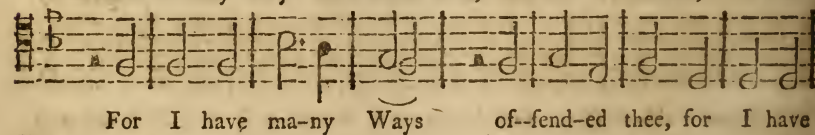
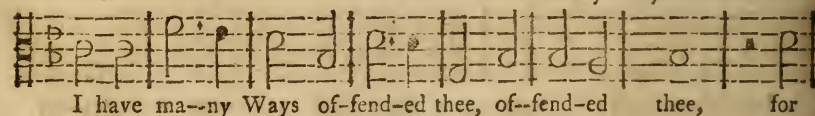
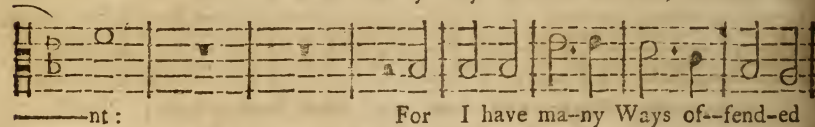
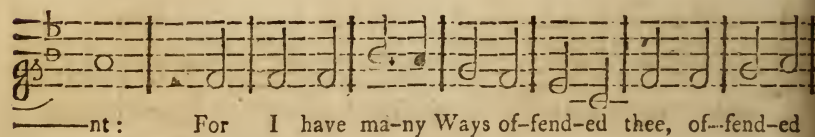
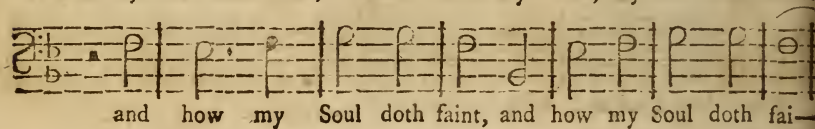
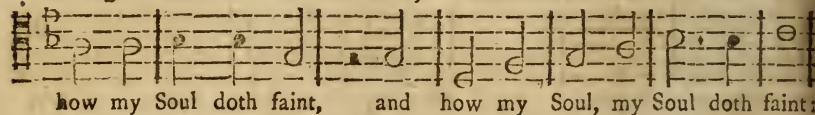
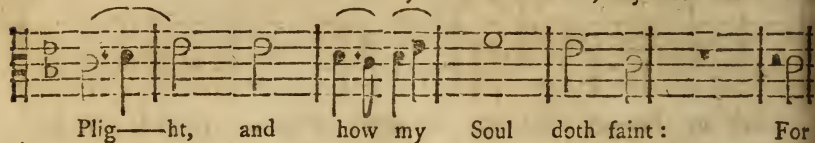
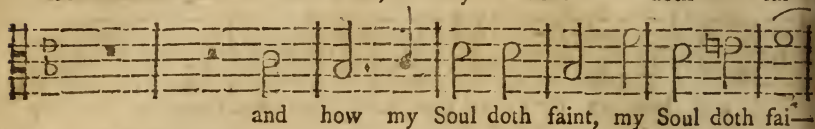
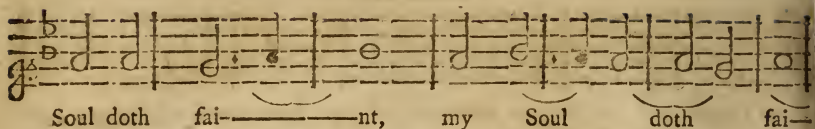


down thine Eyes, and mark my hea-vy Plig—ht, and



bow down thine Eyes, and mark my hea-vy Plight,

Continued.



Continued.

thee, for I have ma-ny Ways of—fe—

thee, of—fe—nd—ed, of—fe—nd—ed thee;

I have ma—ny Ways of—fended thee, offended thee, O—

ma—ny Ways of—fend—ed thee, for—

for I have ma—ny Ways of—fend—ed thee, for—get my

—nd—ed thee; for—get my Wick—ed—ness, O—

for—get my Wick—ed—ness, O— Lord,

Lord, for—get my Wick—ed—ness, for—get my

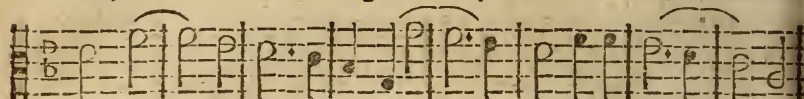
—get my Wick—ed—ness, O— Lord, I be—seech

Wick—ed—ness, O— Lord,

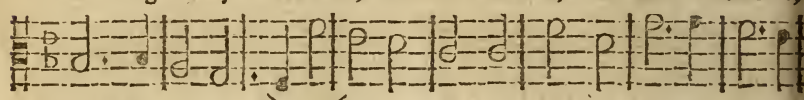
Continued.



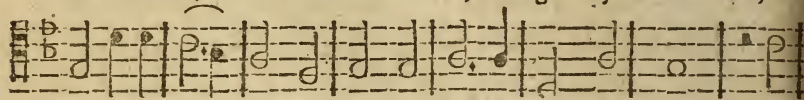
Lord, for---get my Wick-ed--ness, O-----



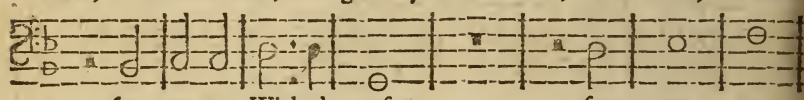
for—get my Wickedness, O——— Lord, I be—see——ch thee.



Wick—ed-ness, O————— Lord, for—get my Wicked-ness, O



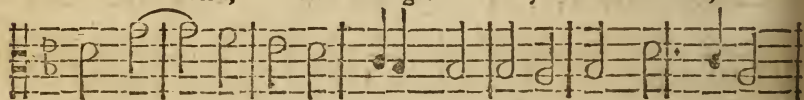
thee, I be--seech thee, for--get my Wicked-ness, O Lord, for--



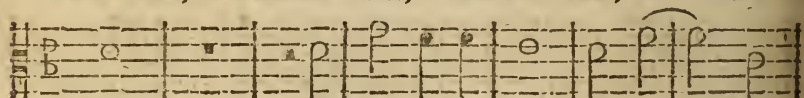
for—get my Wicked—ness, for——get my



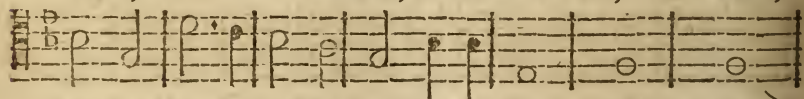
Lord, for—get my Wicked--ness, O



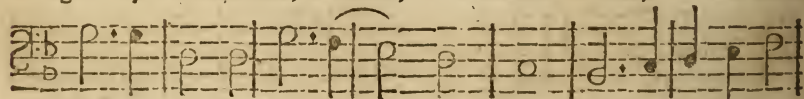
O Lord, I beseech thee, O Lord, I be--



Lord, O Lord, I be—seech thee, O Lord,



—get my Wicked-ness, O Lord, I be-seech thee, O —



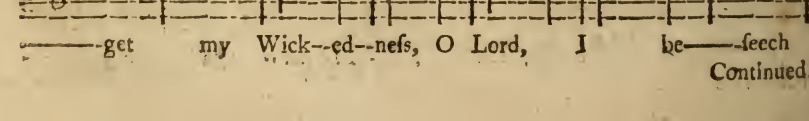
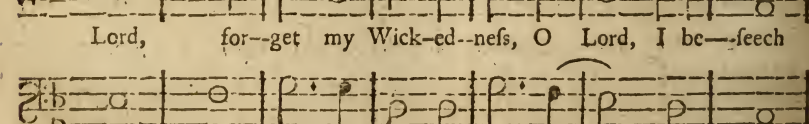
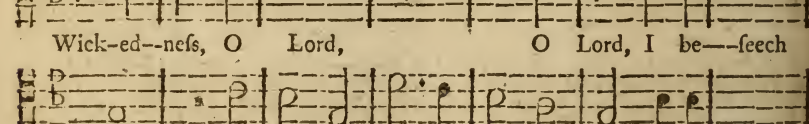
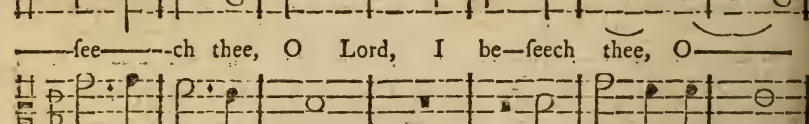
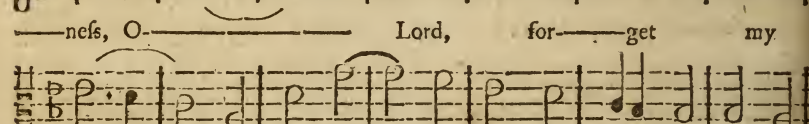
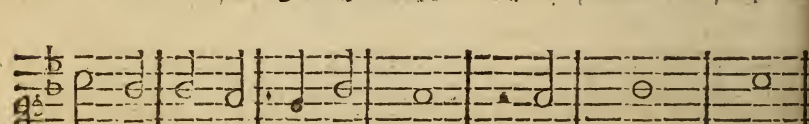
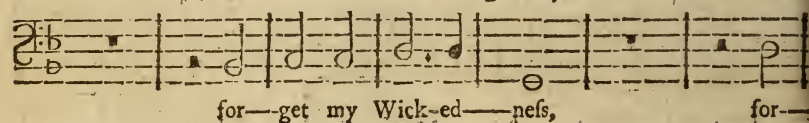
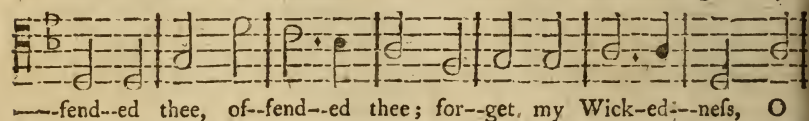
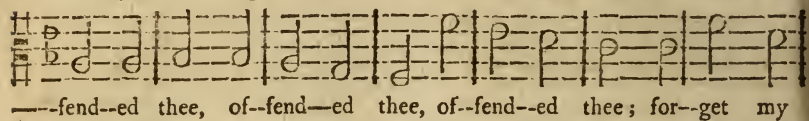
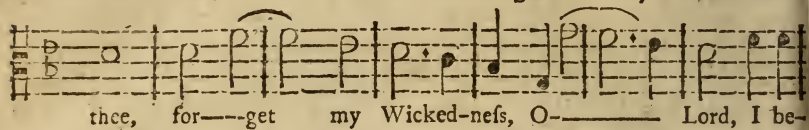
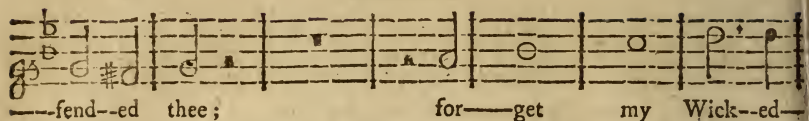
Wicked-ness, O Lord, I be—seech thee, I beseech
Continued.

Continued.

Continued.

Lord, I be-see—ch thee, I be—
 —seech thee, O Lord, I be—seech thee, O Lord,
 I be—fee—ch thee, I be—seech
 Lord, I be—seech thee; for
 thee, O Lord, I be—seech thee; for I have
 —fee—ch thee; for I have ma—ny Ways of—
 for I have ma—ny Ways of—fend—ed
 thee, for I have ma—ny Ways of—
 I have ma—ny Ways of—fend—ed thee, of—
 ma—ny Ways of—fend—ed thee,

Continued.



Continued.

Wick--ed--nefs, O Lord, I be--seech

Lord, I be--seech thee, O Lord, I be--seech

thee, O Lord, I be--seech thee, O

thee, O Lord, I be--seech

thee, I be--seech thee, O Lord, I be--seech

thee, O Lord, I be--seech thee.

thee, O Lord, I be--seech thee.

Lord, O Lord, I be--seech thee.

thee, O Lord, I be--seech thee.

thee, O Lord, I be--seech thee.

ANTHEM XXXIII. *Bow thine Ear, O Lord.*

Bow thine Ear, O Lord, an—
Bow thine Ear, O Lord, and hear, an—d hear,
Bow thine
—d hear, and hear, a—nd hear; bow
an—d hear; bow thine Ear, O Lord,
bow thine Ear, O Lord, and hear,
Ear, O Lord, and hear, an—d hear, an—
bow thine
Continued.

Continued.

thine Ear, O Lord, and hear;

and hear, and hear; bow thine Ear—

bow thine Ear, O Lord, thine Ear an—

and hear; bow thine Ear, O Lord, and

Ear, O Lord, and hear; bow thine Ear,

Let thine Anger cease from us, thine Anger cea—

—r, O Lord, and hear: Le—

and hear: Let thine Anger cease from

hear: Let thine Anger cease from us, from

O Lord, and hear: Continued;

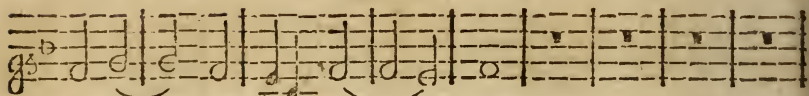
—fe from us, let thine An-ger cea—
 —t thine An-ger cea—fe from us, let thine An-ger
 us, let thine An-ger cease from us,
 us, let thine An-ger

—fe from us, let thine An-ger
 cease from us, thine An-ger cease from us, let thine An-
 let thine An-ger cease from us,
 cease from us, thine Anger cease from us, from
 let thine Anger cease from us, from us,

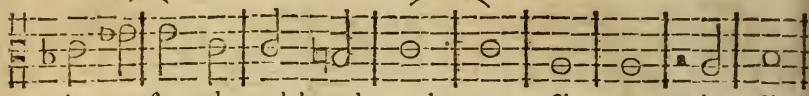
Continued.

cease from us, let thine
—ger cease from us, let thine Anger
let thine An—ger cease from—m us,
us, let thine An—ger cease from us, thine
let thine An—ger cease from us,
An—ger cease from us. Si—on, thy Si—on,
cease from—m us. Si—on, thy Si—on,
cease from us. Si—on, thy Si—on,
An—ger cease from us. Si—on, thy Si—on,
cease from us.

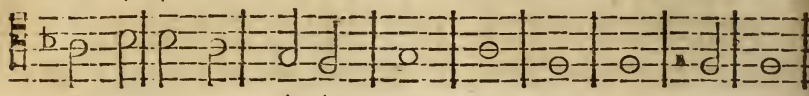
Continued.



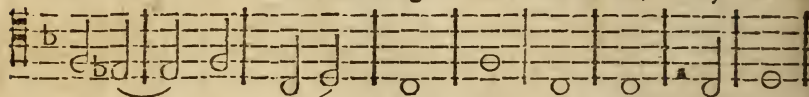
is waft—ed and brought low ;



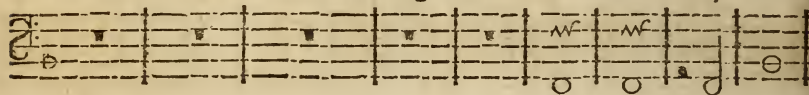
is waft—ed and brought low ; Si—on, thy Si—



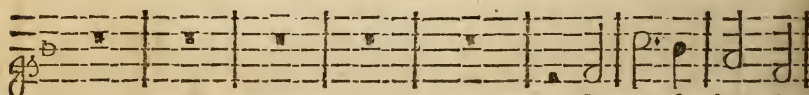
is waft—ed and brought low ; Si—on, thy Si—



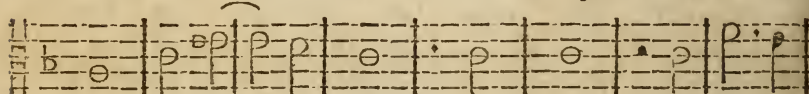
is waft—ed and brought low ; Si—on, thy Si—



Si—on, thy Si—



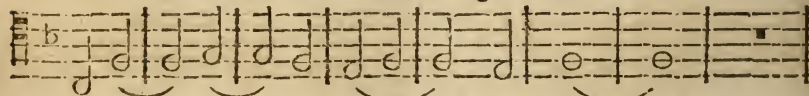
Je—ru—fa—lem is



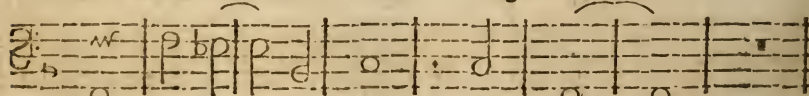
—on, is waft—ed and brought low ; Je—ru—fa—



—on, is waft—ed and brought low ;



—on, is waft—ed and brought low ;



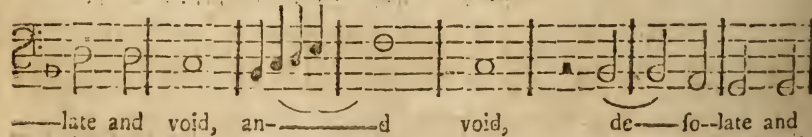
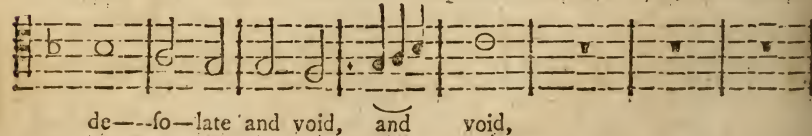
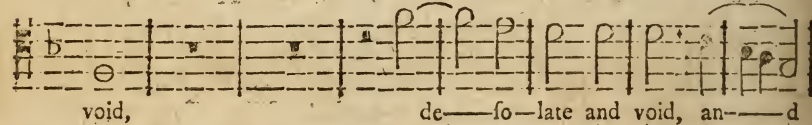
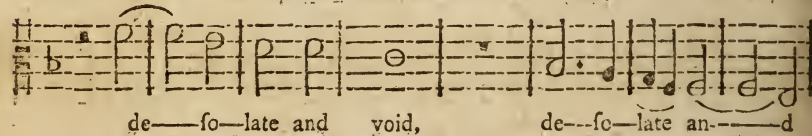
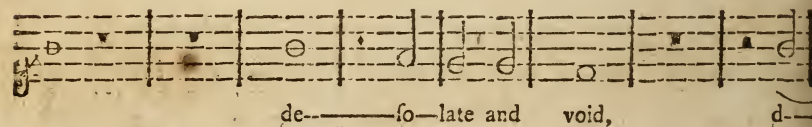
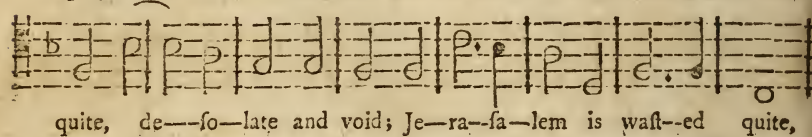
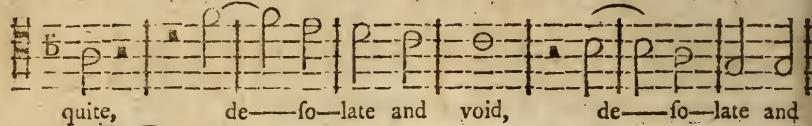
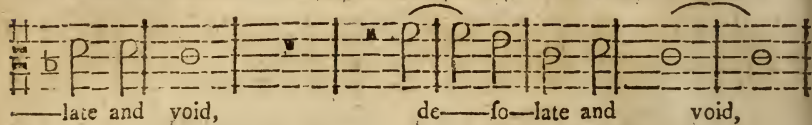
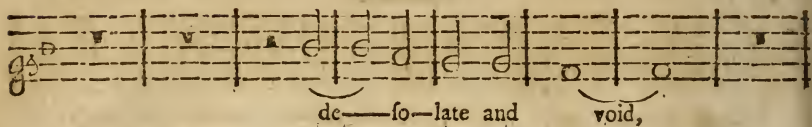
—on, is waft—ed, and brought low ;

Continued.

Continued.

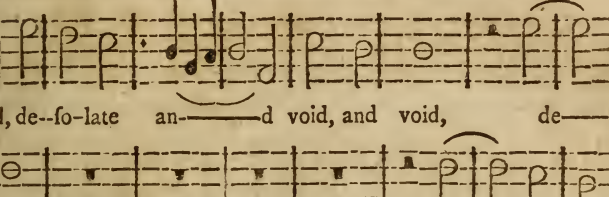
waft-ed quite, Je—ru—fa—lem is waft—ed
 —lem is wafted quite, Je—ru—fa—
 Je—ru—fa—lem is waft—ed quite, is waft—ed quite, Je—
 Je—ru—fa—lem is waft—ed quite, is waft—ed
 Je—ru—fa—lem is waft—ed quite,
 quite, Je—ru—fa—lem is waft—ed quite,
 —lem is wa—ft—ed quite, de—so—
 —ru—fa—lem is waft—ed quite, is waft—ed quite, is waft—ed
 quite, Je—ru—fa—lem is waft—ed quite, is waft—ed
 Je—ru—fa—lem is waft—ed quite, Je—ru—fa—lem is

Continued.

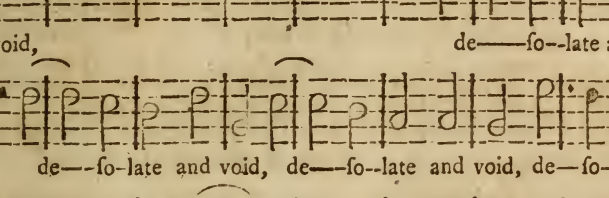


Continued.

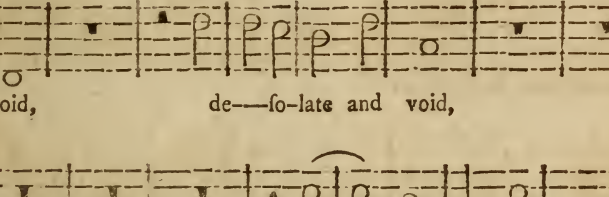
Continued.



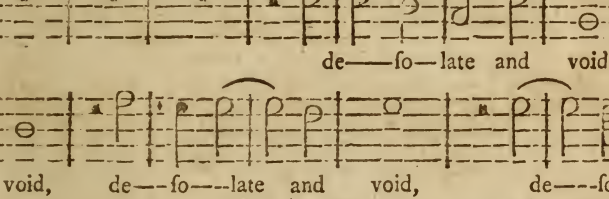
 e--fo--late and void, de--fo--late and void,



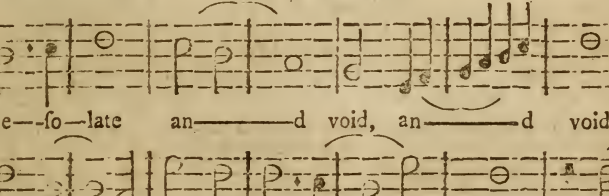
 void, de--fo--late an--d void, and void, de--fo--late and



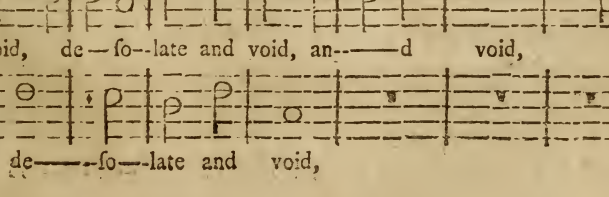
 void, de--fo--late and void,



 de--fo--late and void, de--fo--late and void, de--fo--late and



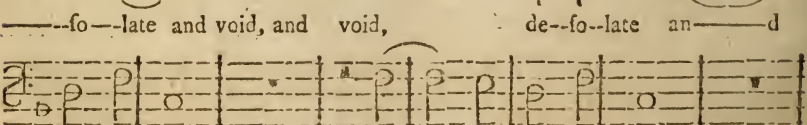
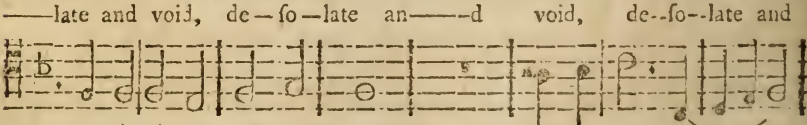
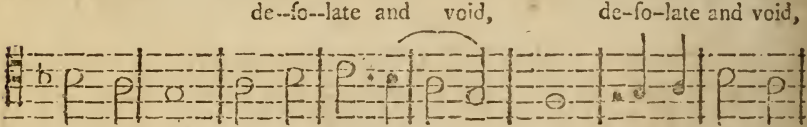
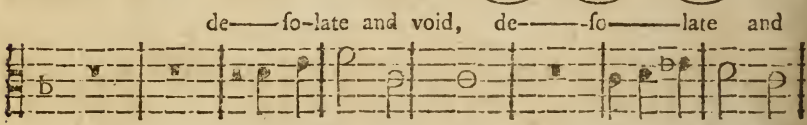
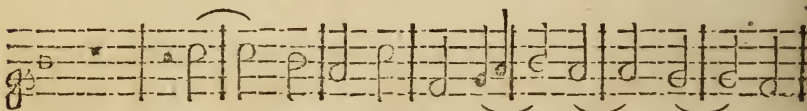
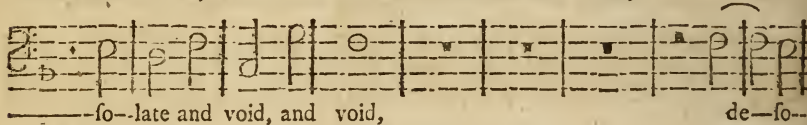
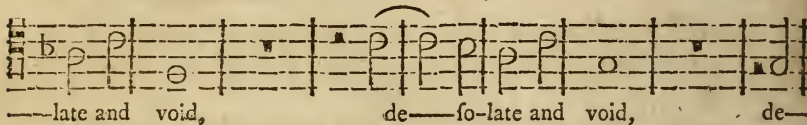
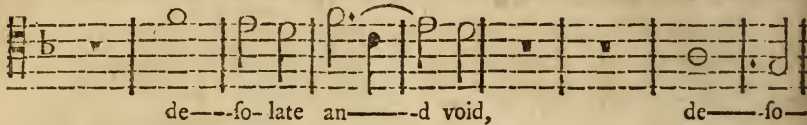
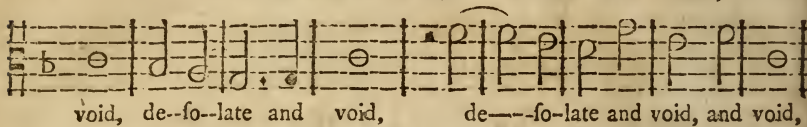
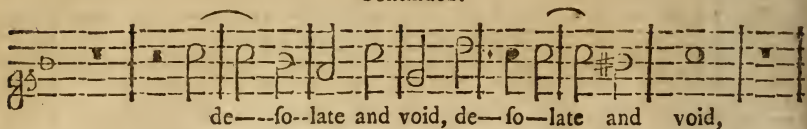
 void, de--fo--late and void,



 de--fo--late and void,

Continued

Continued.



Continued.

Continued.

void, de-fo-late an-d void.

de-fo-late, de-fo-late and void.

void, de-fo-late an-d void.

void, de-fo-late and void.

de-fo-late an-d void.

ANTHEM XXXIV. Taken out of the 65th PSALM.

Bassus solus.

Thou, O God, art prai-fed in Si-on.

Tenor solus.

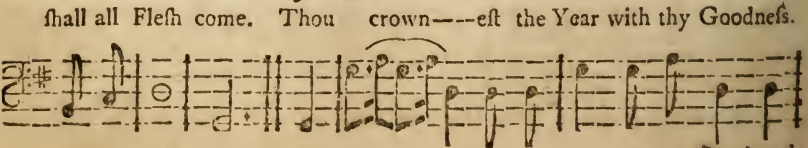
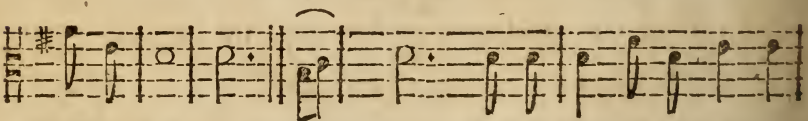
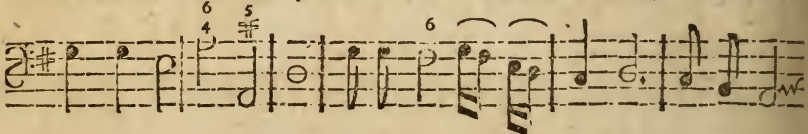
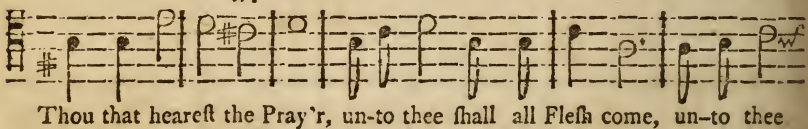
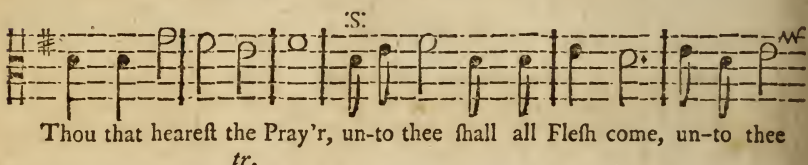
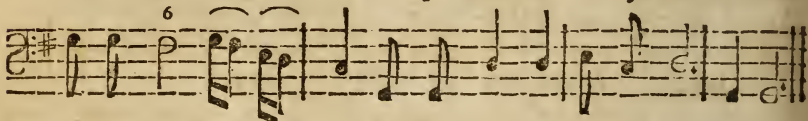
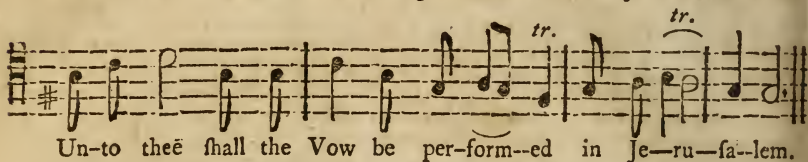
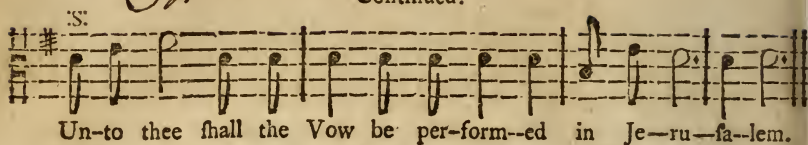
Thou, O God, art prai-fed in Si-on.

Tenor solus.

Un-to thee shall the Vow be per-form-ed in Je-ru-sa-lem.

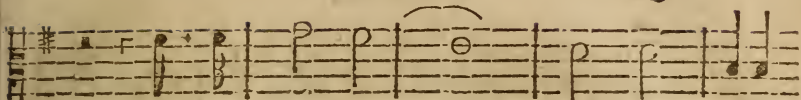
34th

Continued.

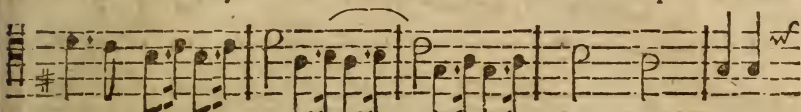


Continued.

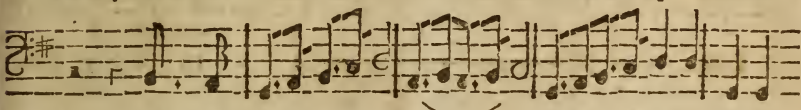
Continued.



and thy Clou—ds drop Fatnefs.

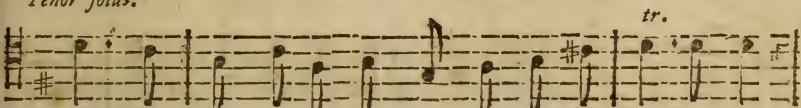


and thy Clou—ds drop Fatnefs.



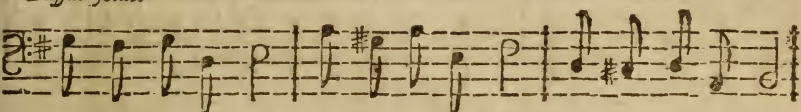
and thy Clou—ds drop Fatnefs.

Tenor solus.

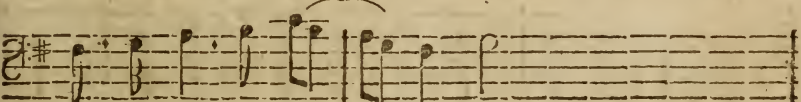


They fhall drop up-on the Dwell-ings of the Wil-der-nefs.

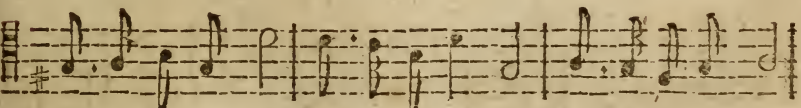
Bassus folus.



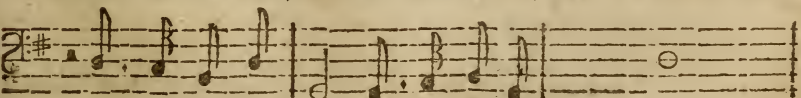
And the lit-tle Hills, and the lit-tle Hills, and the lit-tle Hills



fhall re-joyce on ev'—ry Side.



And the lit-tle Hills, and the lit-tle Hills, and the lit-tle Hills



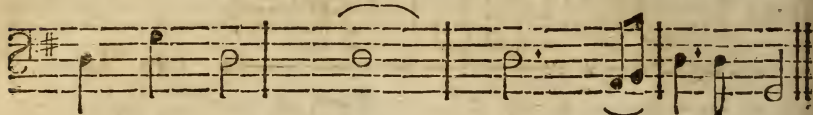
And the lit-tle Hills, and the lit-tle Hills
N n Continued.

3A. ^A

Continued.

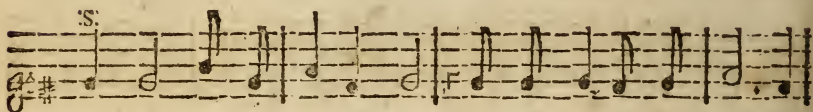


shall re—joi—ce on ev'-ry Side.

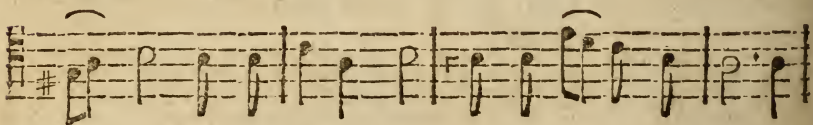
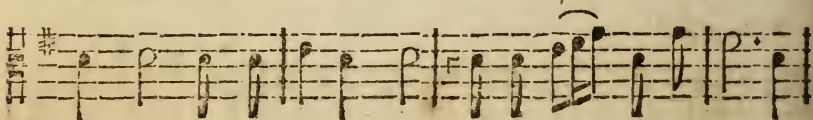


shall re—joi—ce on ev'-ry Side.

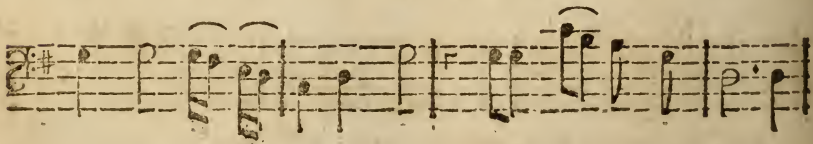
CHORUS.



The Folds shall be full of Sheep, and the Val-lies shall stand fo

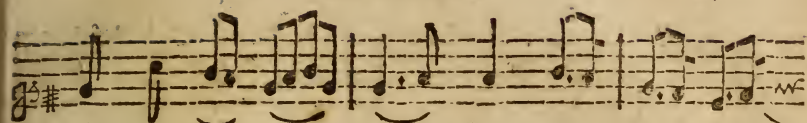


The Folds shall be full of Sheep, and the Val-lies shall stand fo

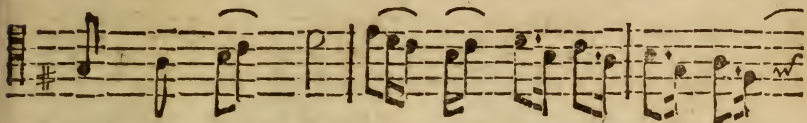
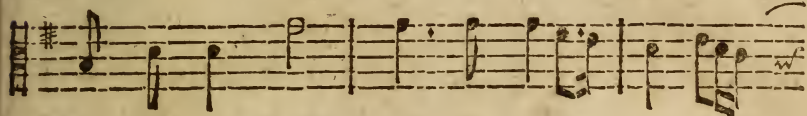


Continued.

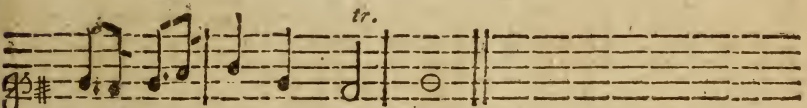
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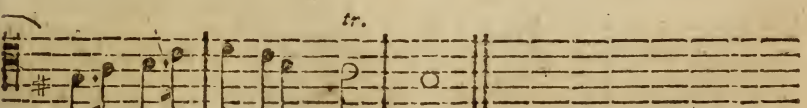
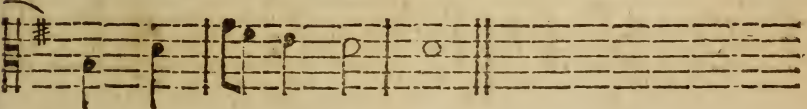
thick with Corn, that they shall lau—



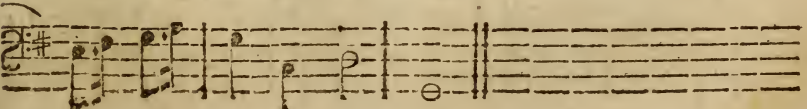
thick with Corn, that they shall lau—



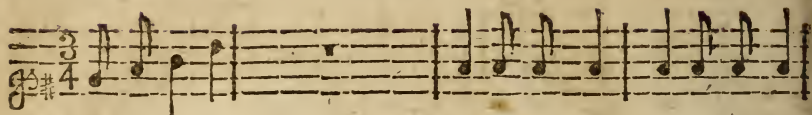
—gh and sing.



—gh and sing.



H A L L E L U J A H S.

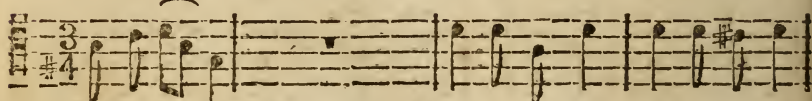


Hal--le--lu--jah.

Blessed be God. Hal--le--lu--jah,

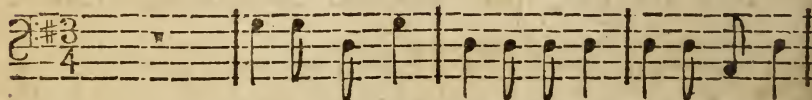


Blessed be God. Hal--le--lu--jah. Blessed be God.

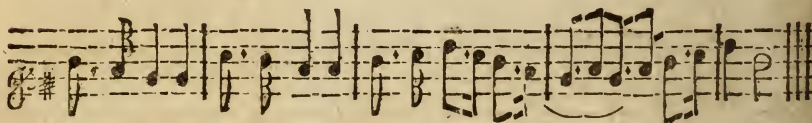


Hal--le--lu--jah.

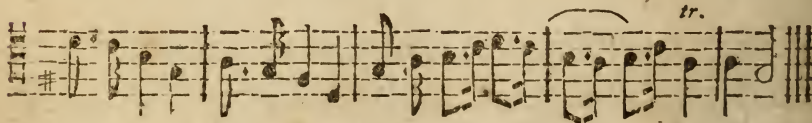
Blessed be God. Hal--le--lu--jah,



Blessed be God. Hal--le--lu--jah. Blessed be God.



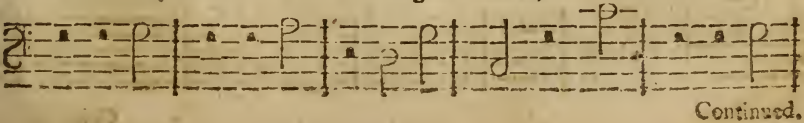
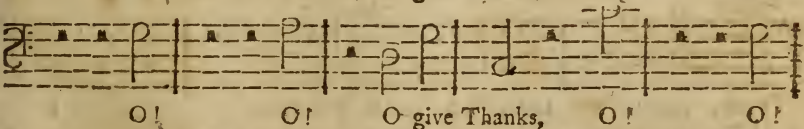
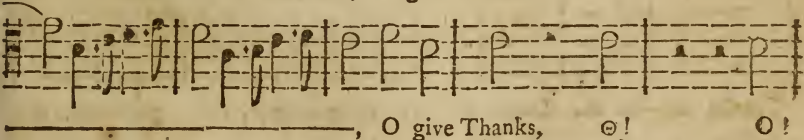
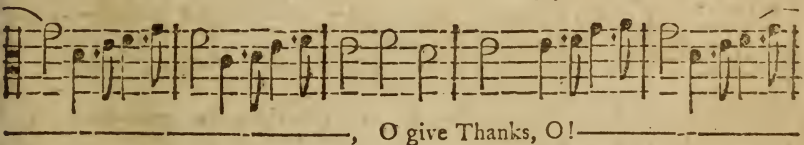
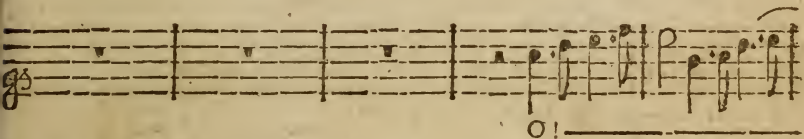
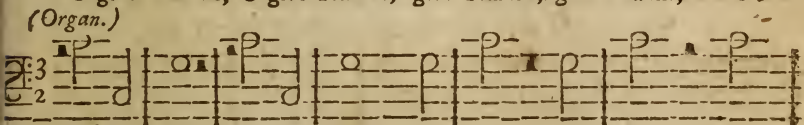
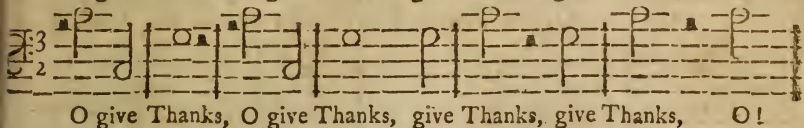
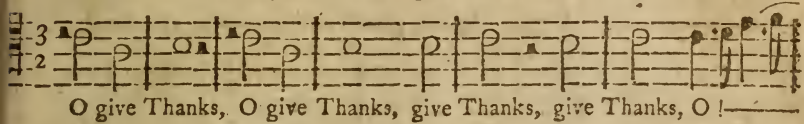
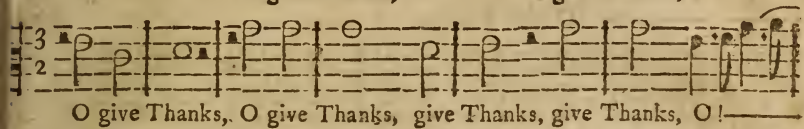
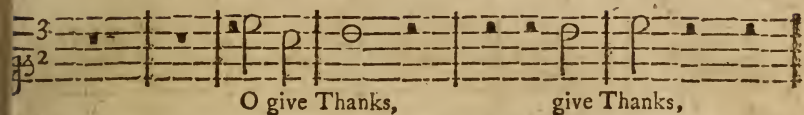
Hal--le--lu--jah, Hal--le--lujah, Hal--le--lu—jah.



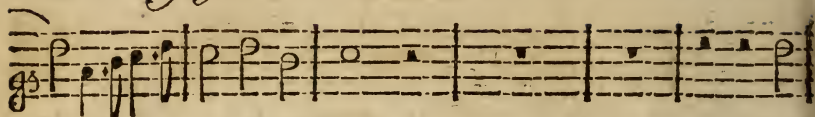
Hal--le--lu--jah, Hal--le--lujah, Hal--le--lu—jah.



ANTHEM XXXV. Taken out of the 106th Psalm.

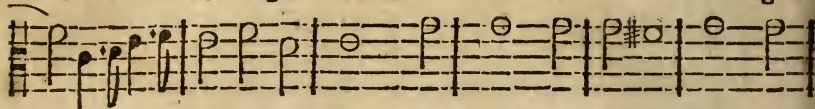


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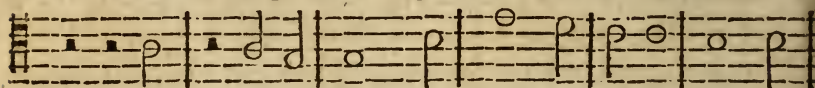


, O give Thanks;

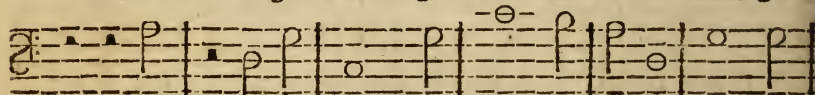
give



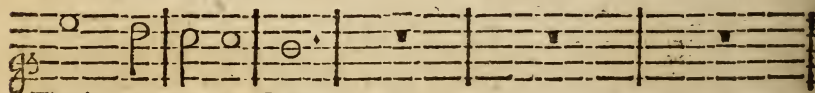
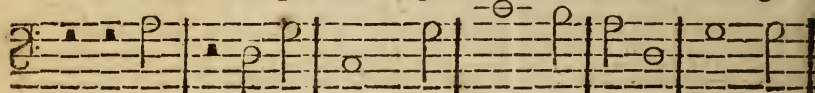
, O give Thanks, give Thanks un—to the Lord,



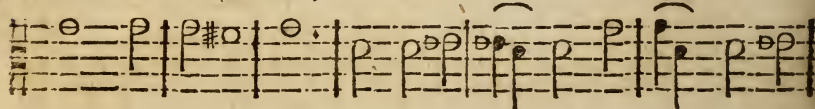
O! O give Thanks, give Thanks un—to the Lord, give



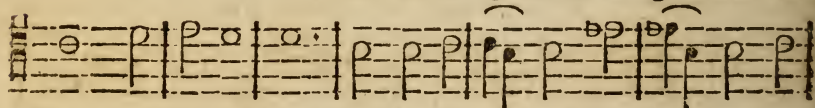
O! O give Thanks, give Thanks un—to the Lord, give



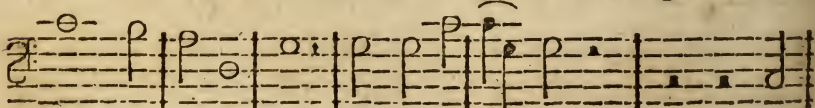
Thanks un—to the Lord,



for he is gra-cious; is gra-cious, is

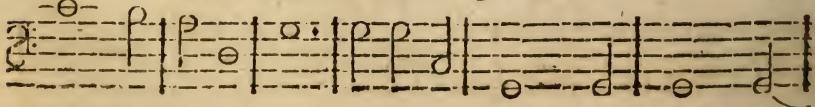


Thanks un—to the Lord, for he is gra-cious; is gra-cious, is



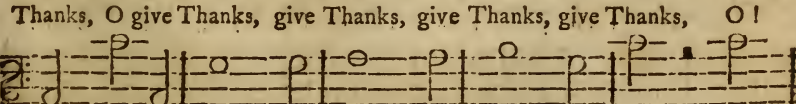
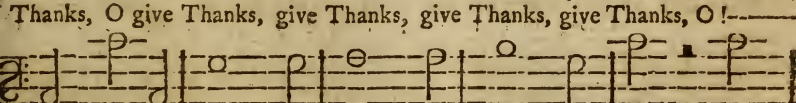
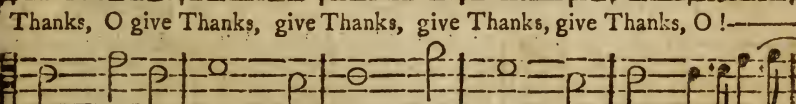
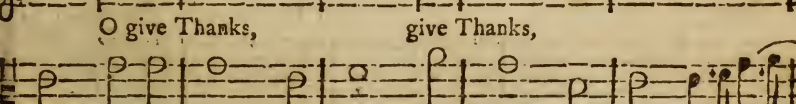
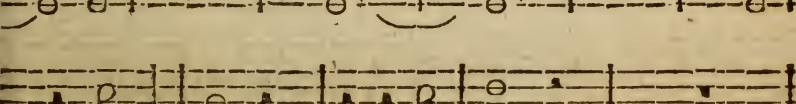
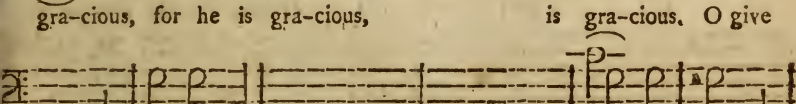
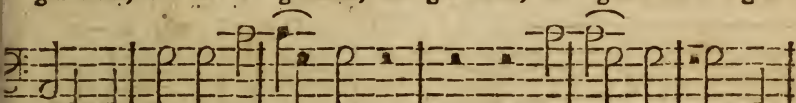
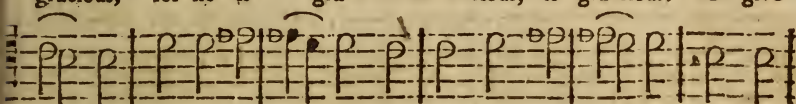
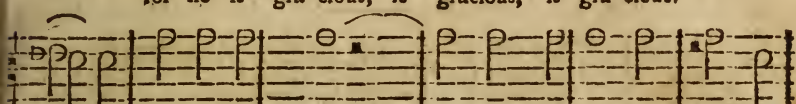
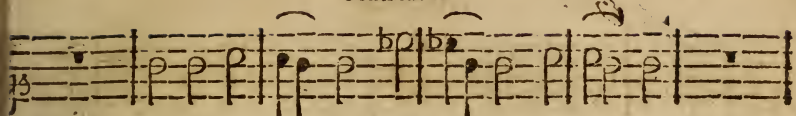
Thanks un—to the Lord, for he is gra-cious,

is

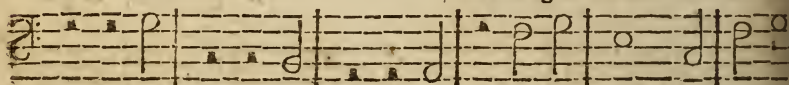
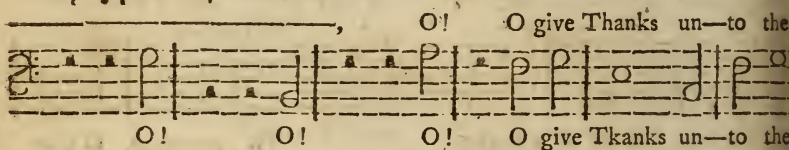
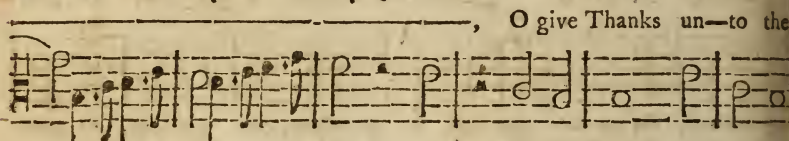
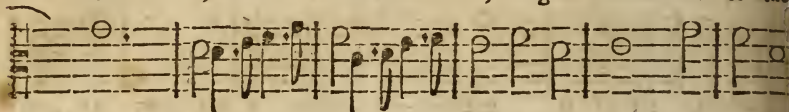
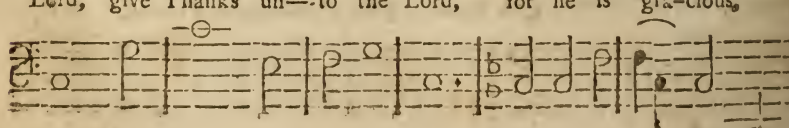
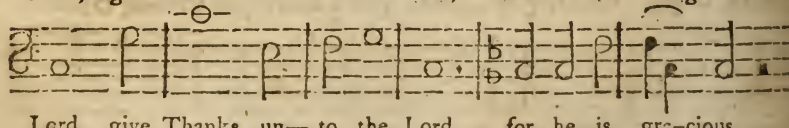
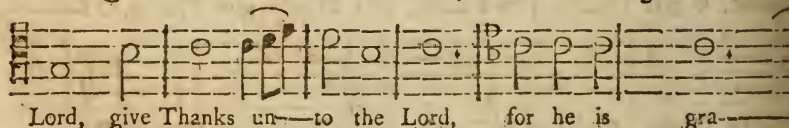
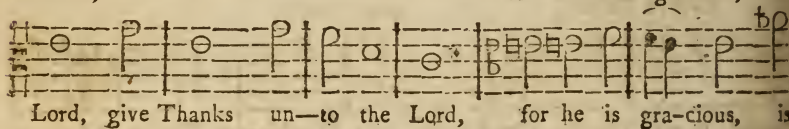


Continued.

Continued.



Continued

*Adagio.*

Continued.

gracious, is gracious,

gracious, is gracious, for he is gra-cious, is gra-cious, is

—cious, is gra-cious, for he is gra-cious, is gracious, is

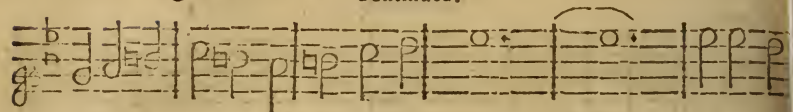
is gra-cious, for he is gra-cious, is

and his Mercy en—

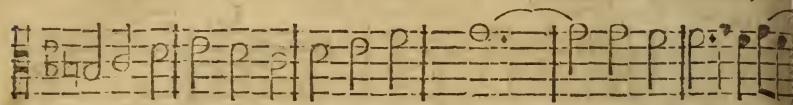
gra-cious, and his Mer-cy en-dur-eth for

gra-cious, and his Mercy en-dur-eth, en—dureth for

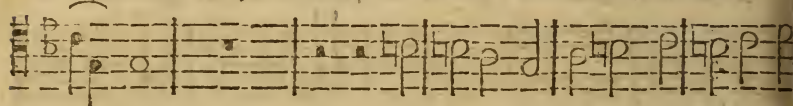
gra-cious, and his Mercy en—dureth, his Mer-cy en—dur-eth for



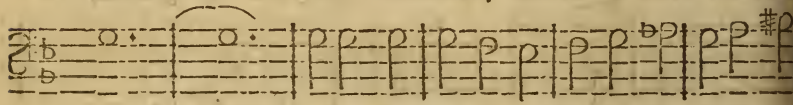
—dureth for e-ver, en--dur-eth for e—————ver, his



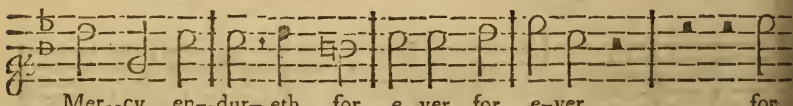
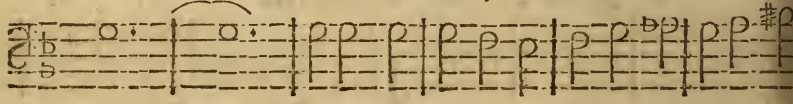
ever, his Mer-cy en--dur-eth for e—————ver, for e——



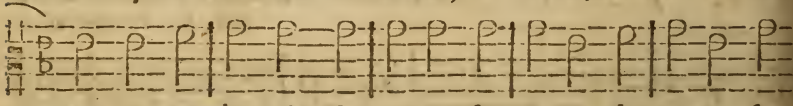
e——ver, his Mercy en--dur-eth for e-ver, his



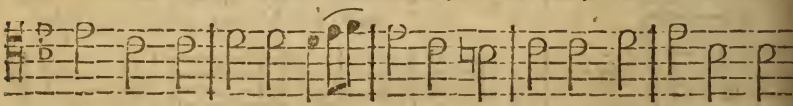
e—————ver, his Mer-cy en--dur-eth for e-ver, his



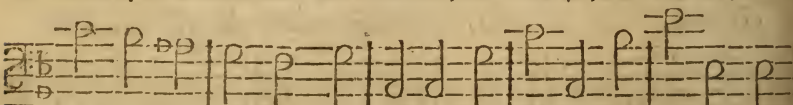
Mer-cy en--dur-eth for e-ver, for e-ver, for



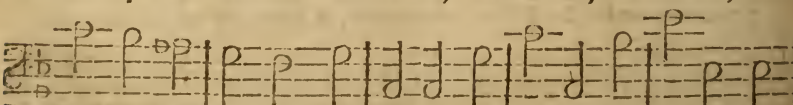
—ver, en--dur-eth for e-ver, for e-ver, for e-ver, for



Mer-cy en--dur-eth for e-ver, for e-ver, for e-ver, for



Mer-cy en--dur-eth for e-ver, for e-ver, for e-ver, for

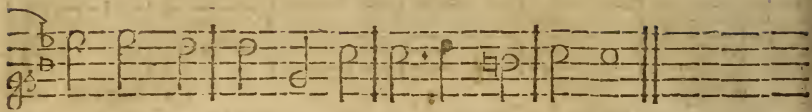


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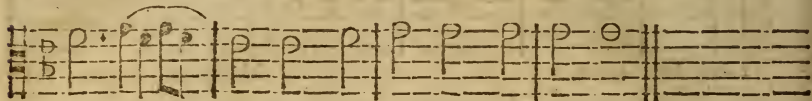
e-ver, his Mer-cy en- e-ver, for e-ver, his Mercy en--dur-eth for e-ver, for e-ver, his Mercy en--dureth, en--dur-eth for e-ver, for e-ver, his Mercy en--dur-eth, his Mercy en--dur-eth for dur-eth, his Mer-cy en--dur--eth for e-ver, his Mer-cy en--dur-eth for e-ver, for e-ver, his Mer-cy en--dur-eth for e-ver, his Mer-cy en--dur-eth for e-ver, his Mer-cy en--dur-eth for

35th

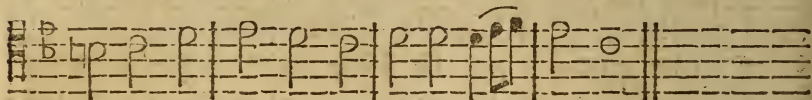
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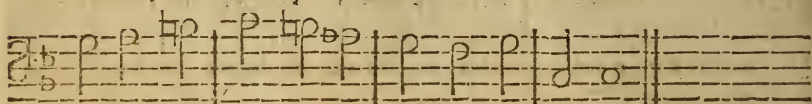
—ver, his Mer-cy en-dur-eth for e-ver.



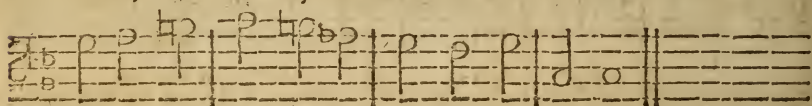
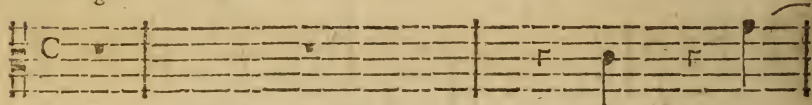
e—ver, en-dur-eth for e-ver.



e-ver, his Mer-cy en-dur-eth for e-ver.



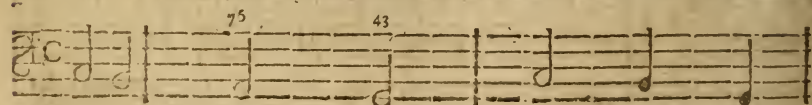
e-ver, his Mer-cy en-dur-eth for e-ver.

*Adagio.*

Who, wh—



Who, who can express the no—

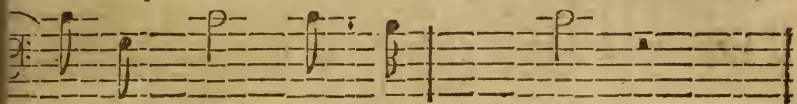


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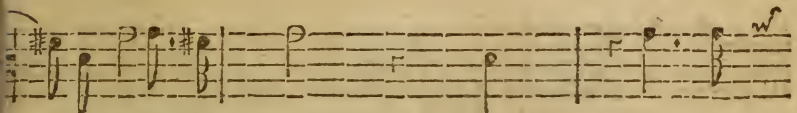
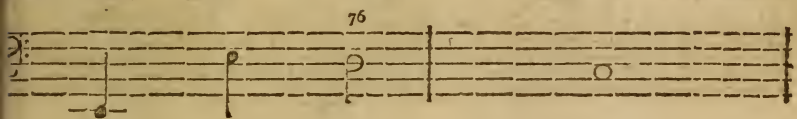
Continued.



—o can ex-prefs the no—



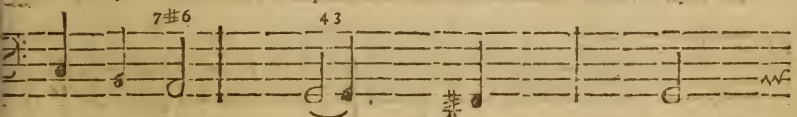
—ble Acts of the Lord?



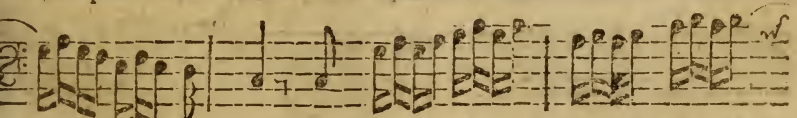
—ble Acts of the Lord! Who, who can



Who, who can ex-prefs the no—

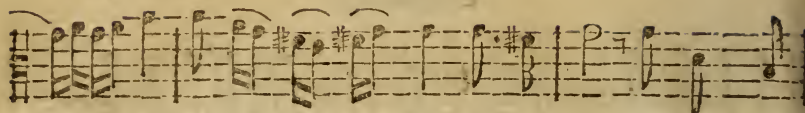


ex—prefs the no—



—ble Acts, the no—

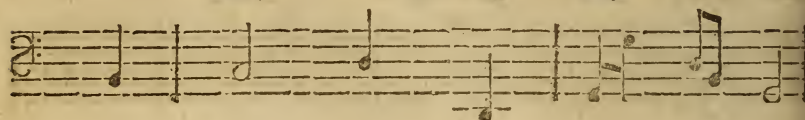




ble, no—ble Acts of the Lord, or shew forth



ble, no—b'e Acts of the Lord,



all, a ———— ll his Praise,



or shew forth all, a ———— ll his Praise, or shew forth



or shew forth all, shew forth all, a ————



all, or shew forth all, or shew forth all, a ————



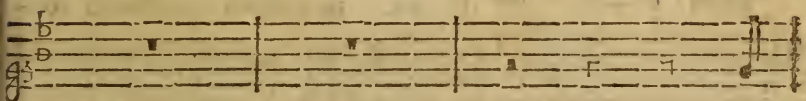
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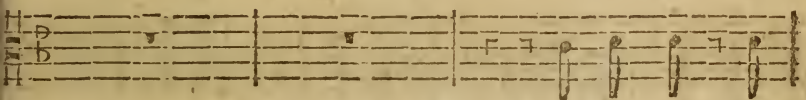
—ll, or shew forth all his Praise?



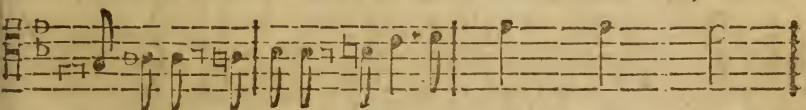
—ll his Praise?



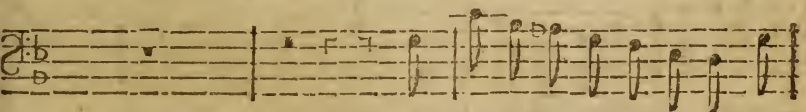
Ac—



Re-mem—ber, re—



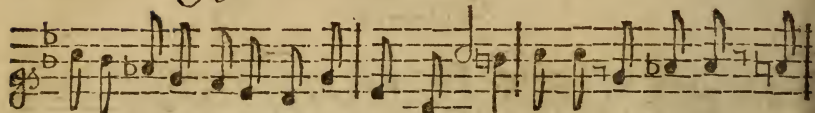
Re-mem—ber, remember, remember me, O Lord,



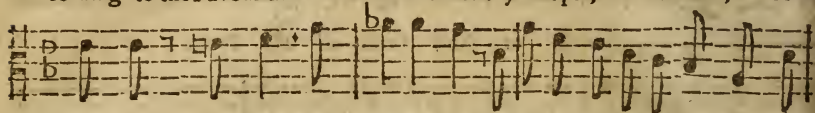
Ac—cord—ing to the Favour that thou



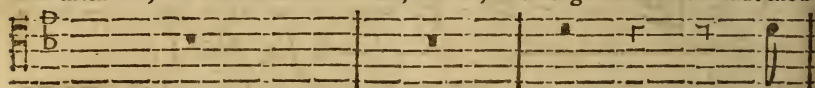
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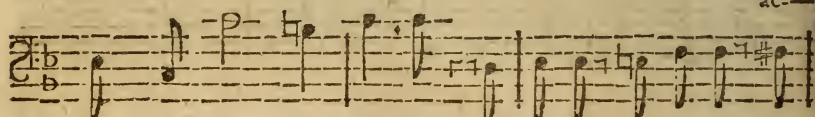
—cording to the Favour that thou bear'ft un-to thy People, re-mem-ber, re-



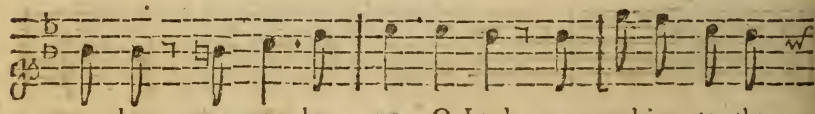
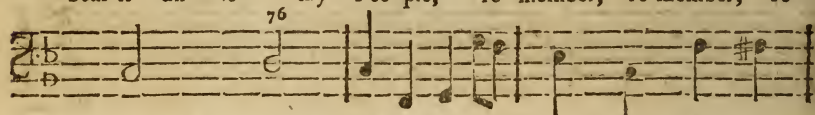
—mem-ber, re-mem-ber me, O Lord, according to the Favour that thou



ac—



bear'ft un—to thy Peo-ple, re-mem-ber, re-mem-ber, re-



—mem-ber, re-mem-ber me, O Lord, ac-cord-ing to the



bear'ft un—to thy Peo-ple, re-mem-ber, re-



—cording to the Favour that thou bear'ft un—to thy Peo-ple,



—mem-ber me, O Lord, ac-cord-ing to the Favour that thou



Continued.

Continued.

Favour that thou bear'st un—to thy Peo-ple, re—

mem-ber, re-mem-ber me, O Lord, re-member

ac-cording to the Fa-vour that thou bear'st un—

bear'st un—to thy Peo-ple,

—member me, O Lord, re-mem-ber, re-mem-ber, re-mem-ber me, O

me, O Lord, according to the Favour that thou bear'st unto thy

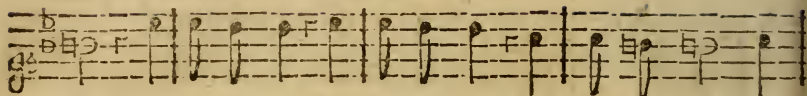
—to thy Peo-ple, re-mem-ber, re-mem-ber me, O

re-mem-ber, re-mem-ber, re-mem-ber me, O

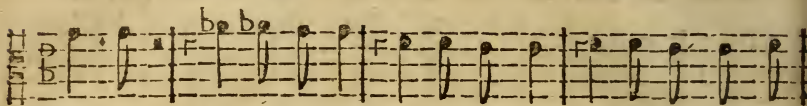
P p

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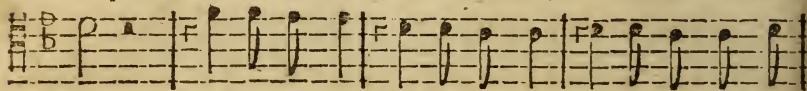
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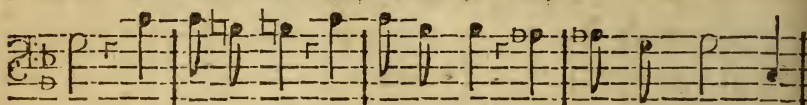
Lord, O vi--fit me, O vi--fit me, O vi--fit me with



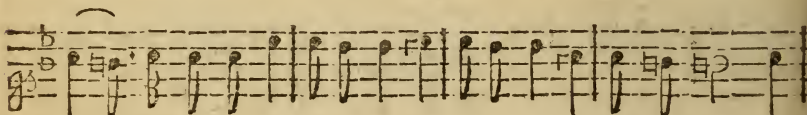
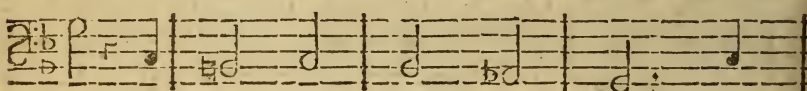
Peo--ple. O vi--fit me, O vi--fit me, O vi--fit me with



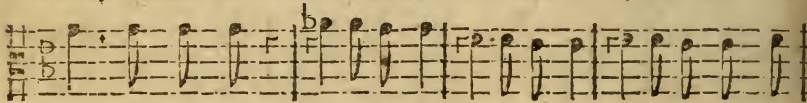
Lord. O vi--fit me, O vi--fit me, O vi--fit me with



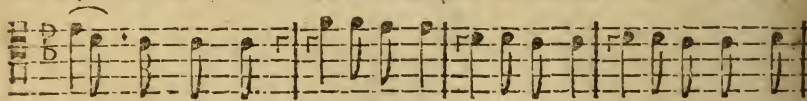
Lord. O vi--fit me, O vi--fit me, O vi--fit me with



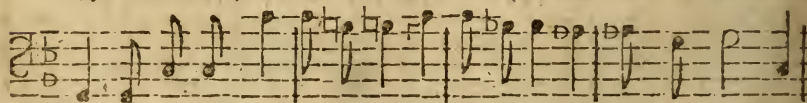
thy Sal-va-tion, O vi--fit me, O vi--fit me, O vi--fit me with



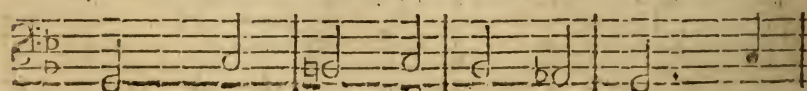
thy Sal--va--tion, O vi--fit me, O vi--fit me, O vi--fit me with



thy Sal--va--tion, O vi--fit me, O vi--fit me, O vi--fit me with

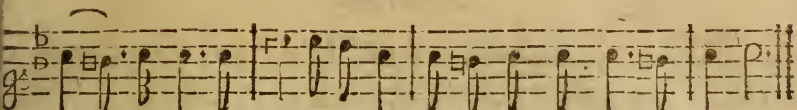


thy Sal--va--tion, O vi--fit me, O vi--fit me, O vi--fit me with

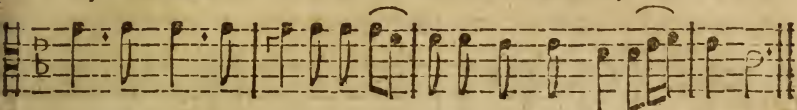


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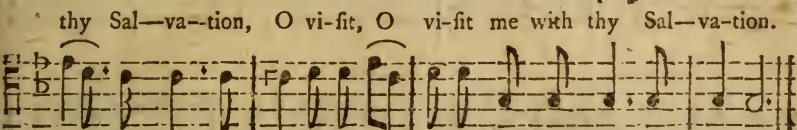
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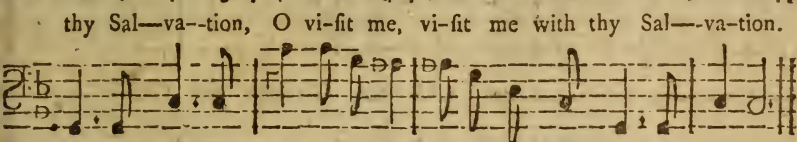
thy Sal—va—tion, O vi—fit, O vi—fit me with thy Sal—va—tion.



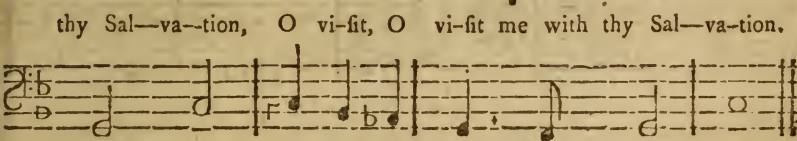
thy Sal—va—tion, O vi—fit, O vi—fit me with thy Sal—va—tion.



thy Sal—va—tion, O vi—fit me, vi—fit me with thy Sal—va—tion.

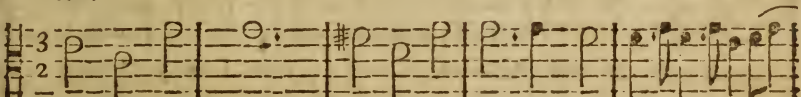


thy Sal—va—tion, O vi—fit, O vi—fit me with thy Sal—va—tion.

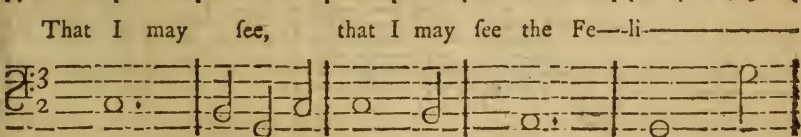


thy Sal—va—tion, O vi—fit, O vi—fit me with thy Sal—va—tion.

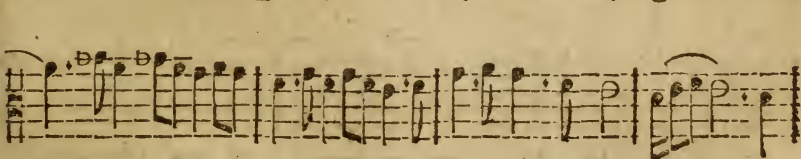
Solo.



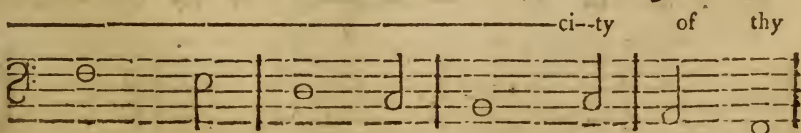
That I may see, that I may see the Fe—li—



ci—ty of thy



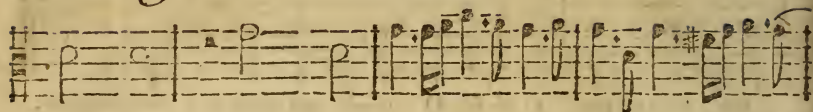
ci—ty of thy



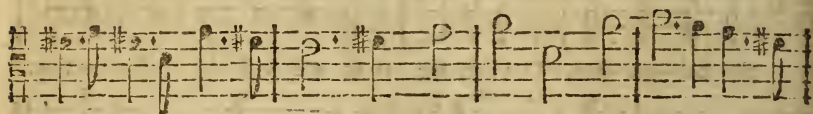
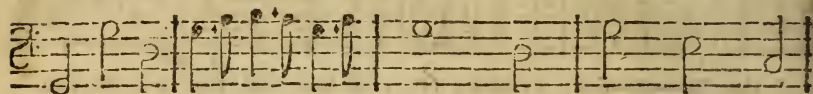
ci—ty of thy

35th

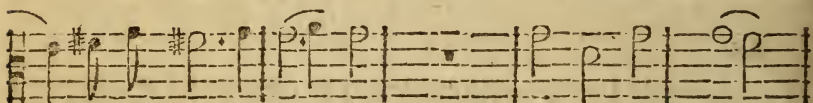
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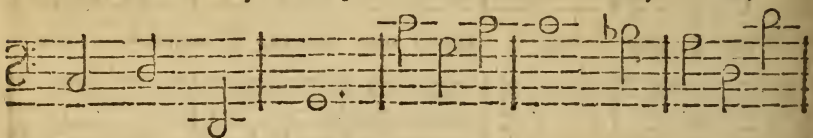
Cho—sen, and re—joi—



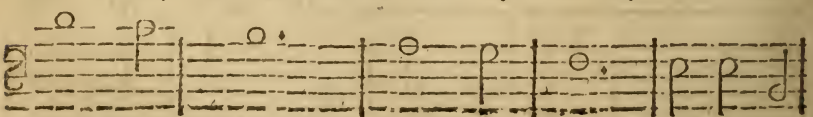
—ce with the Gladness, the Gla—



—d-ness of thy Peo—ple, that I may see,

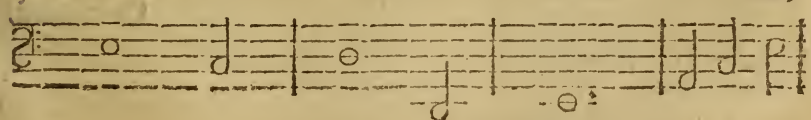
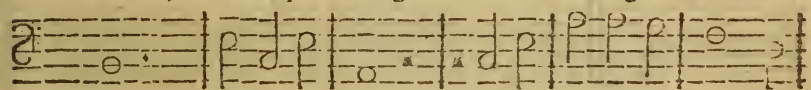
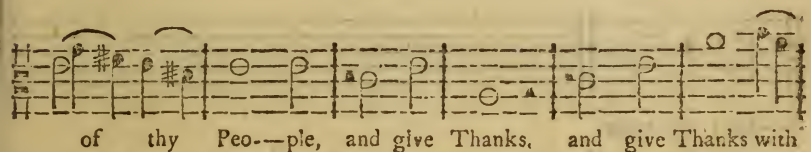
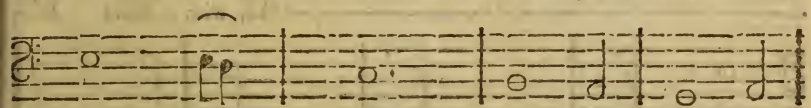
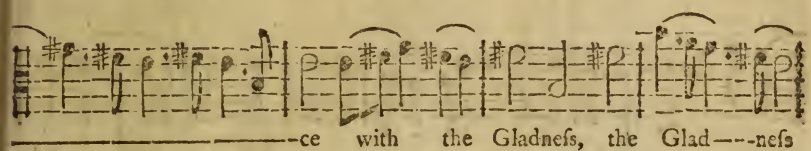
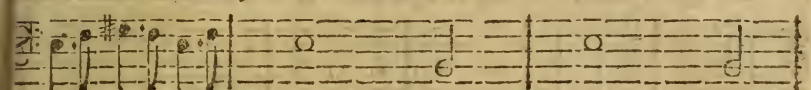
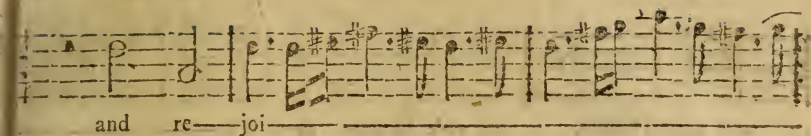


that I may see the Fe—li—ci—ty of thy Cho—sen,



Continued.

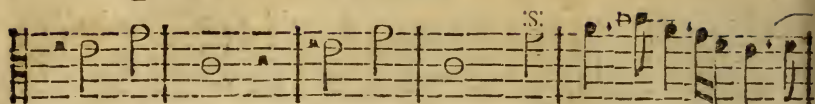
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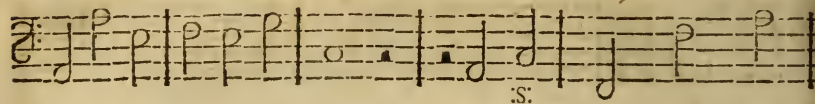
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35th

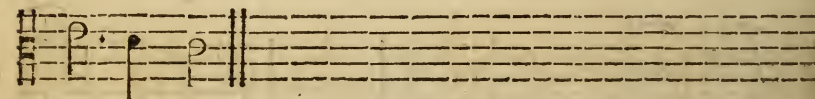
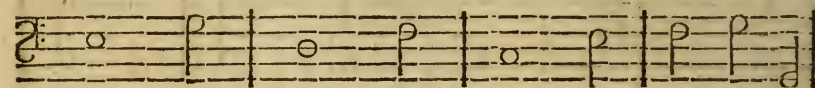
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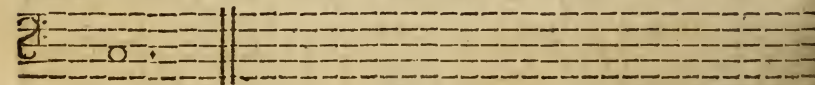
and give Thanks, and give Thanks, give Tha—



—nks, with thine In—

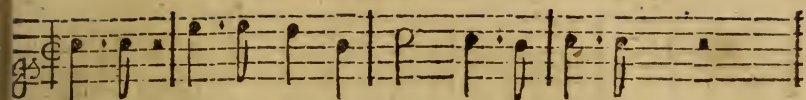


—he—ri—tance.

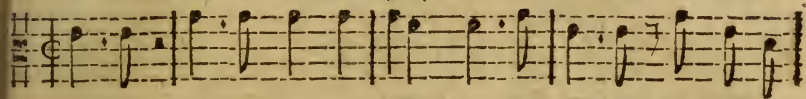


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Continued.



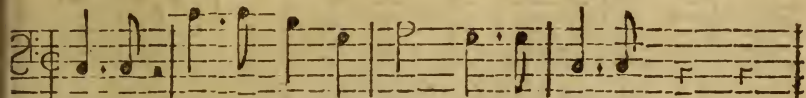
Bles--fed, bles--fed be the Lord God of Is--rael,



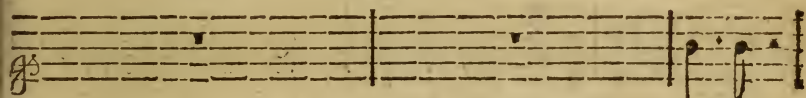
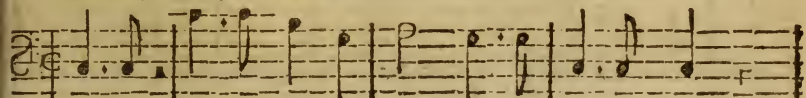
Bles--fed, bles--fed be the Lord God of Is--rael, from e--ver--



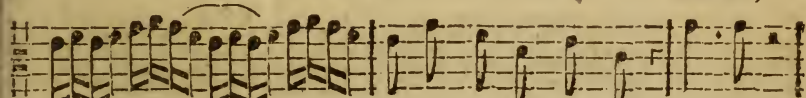
Bles--fed, bles--fed be the Lord God of Is--rael, from e--ver--



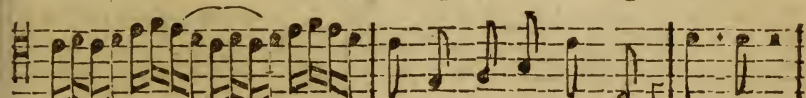
Bles--fed, bles--fed be the Lord God of Is--rael,



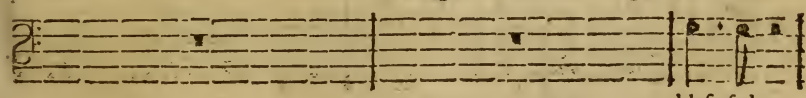
bles--fed,



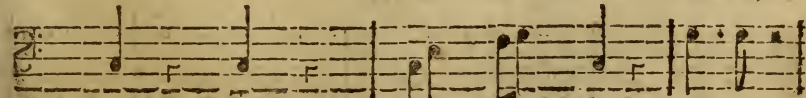
la st--ing, e--ver--last--ing, bles--fed,



la st--ing, e--ver--last--ing, bles--fed,

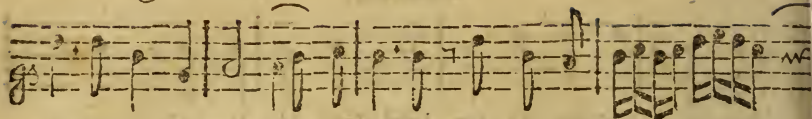


bles--fed,

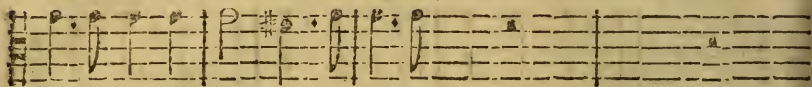


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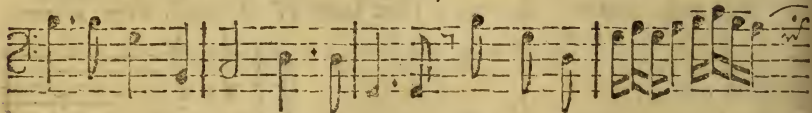
blessed be the Lord God of Is-rael, from e-ver-la



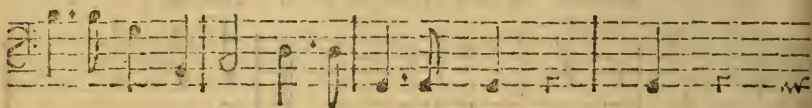
blessed be the Lord God of Is-rael,



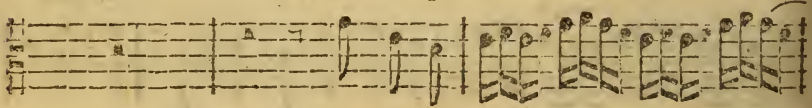
blessed be the Lord God of Is-rael,



blessed be the Lord God of Is-rael, from e-ver-la



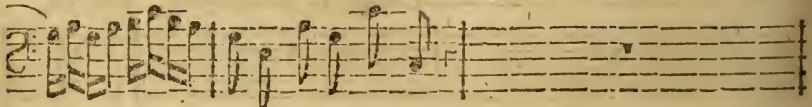
-st-ing, e-ver-last ing,



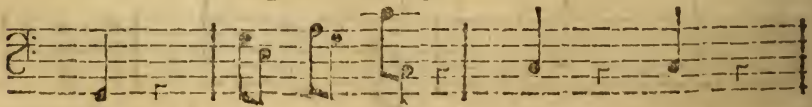
from e-ver-la



from e-ver-la



-st-ing, e-ver-last-ing,



Continued.

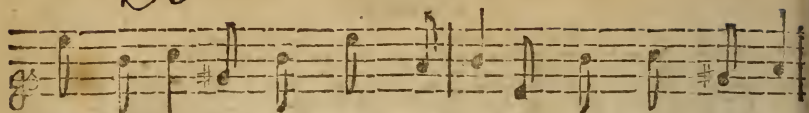
Continued.

from e-ver-la-st-ing, e-ver-la-st-ing,
 —st-ing, from e-ver-la-st-ing,
 —st-ing, from e-ver-la-st-ing,
 from e-ver-la-st-ing, e-ver-la-st-ing,

and World with-out End, and
 and World with-out End, and World with-
 and World with-out
 and World with-out End, and World with-out

35.

Continued.



World with-out End, and World with-out End, and World with-out



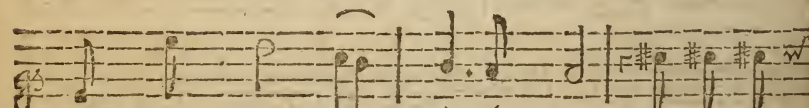
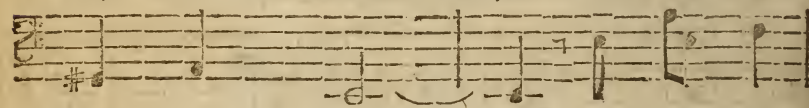
—out End, and World with-out End, and



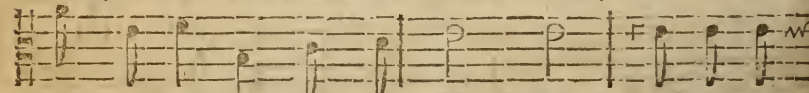
End, and World with-out End, and



End, and World with-out End, and World with-out



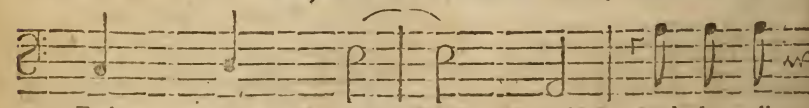
End, and World with-out End; and let all



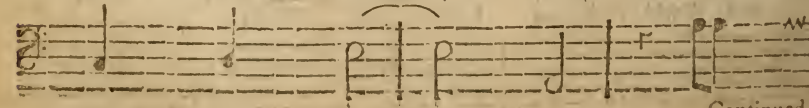
World with-out End, World with-out End; and let all



World with-out End, World with-out End; and let all



End, with-out End; and let all

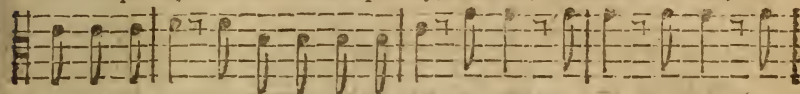


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Continued.



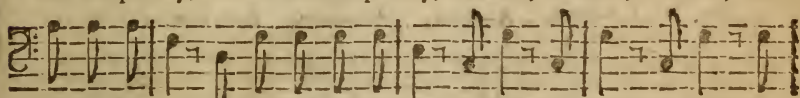
the People say, let all the People say, A-men, A-men, A-men, let



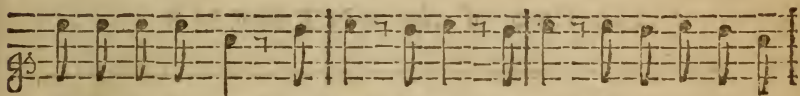
the People say, let all the People say, A-men, A-men, A-men, let



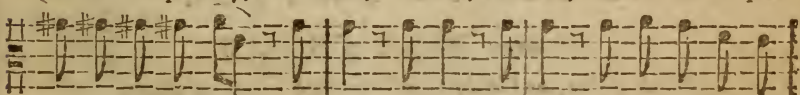
the People say, let all the People say, A-men, A-men, A-men, let



the People say, let all the People say, A-men, A-men, A-men, let



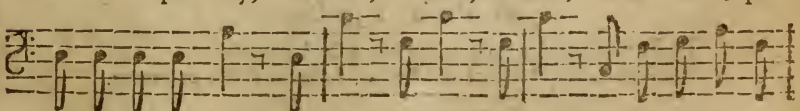
all the People say, A--men, A-men, A-men, let all the People



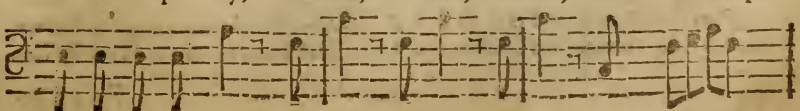
all the People say, A-men, A-men, A-men, let all the People



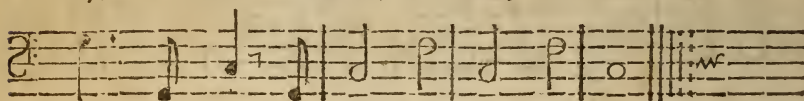
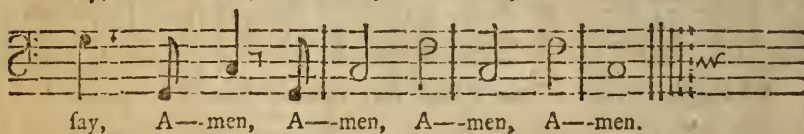
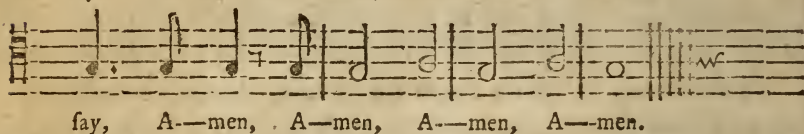
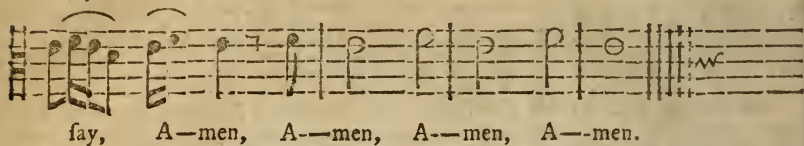
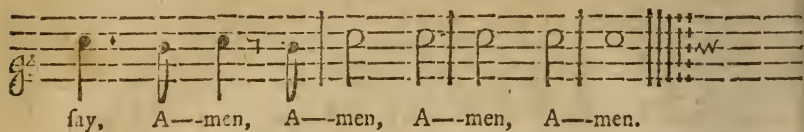
all the People say, A-men, A-men, A-men, let all the People



all the People say, A-men, A-men, A-men, let all the People



Continued.



The END of the ANTHEMS.

GLORIA PATRI's.

Common Measure of 8 and 6.

To Father, Son, and Holy Ghost, the God whom we adore,
Be Glory, as it was, is now, and shall be evermore.

Measure of 8 and 8.

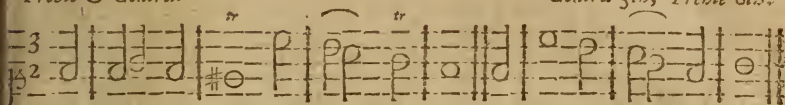
To Father, Son, and Holy Ghost, all Praise and Glory be therefore;
As in Beginning was, is now, and so shall be for evermore.

As Psalm 25, &c.

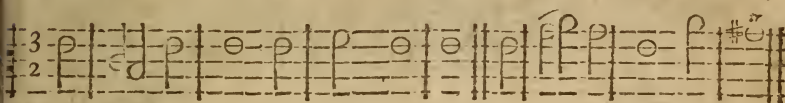
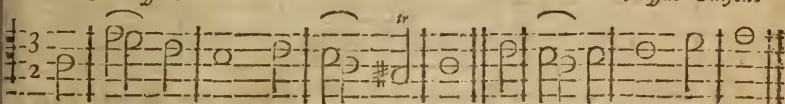
To Father and the Son, and Holy Ghost therefore,
And Sp'rit, be Praise as first began, henceforth for evermore.

As Psalm 104, &c.

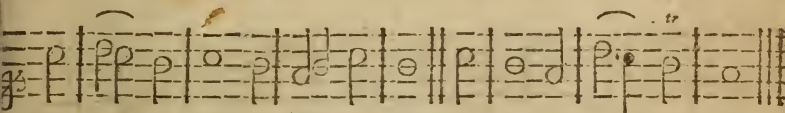
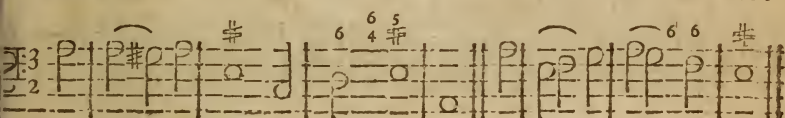
To Father, Son, Sp'rit, all Praise be addrest, by Angels and Saints of ev'ry Degree,
To God in three Persons, one God ever blest, as it hath been, now is, and ever shall be.

PSALM-TUNES *for the Old and New Version.*P S A L M I. *Crowle Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

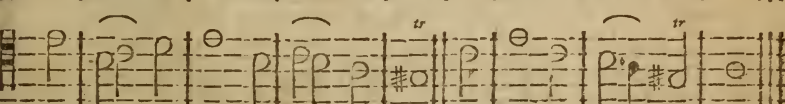
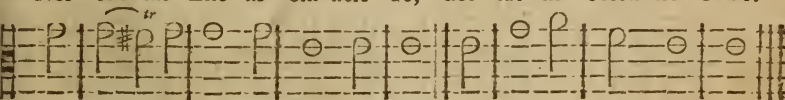
The Man is blest that hath not lent to wicked Men his Ear :

*Tenor & Bassus.**Bassus Unison.*

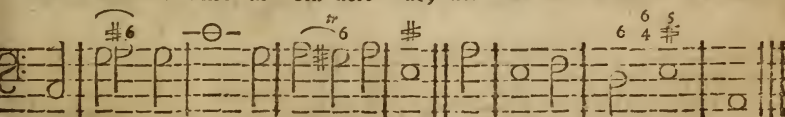
The Man is blest that hath not lent to wicked Men his Ear :



Nor led his Life as Sin-ners do, nor sat in Scorn-ers Chair.



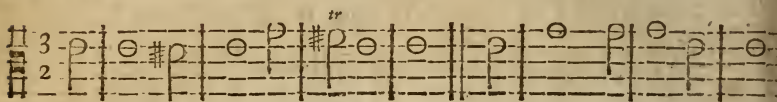
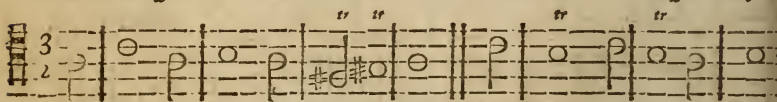
Nor led his Life as Sin-ners do, nor sat in Scorn-ers Chair.



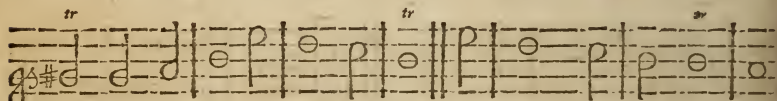
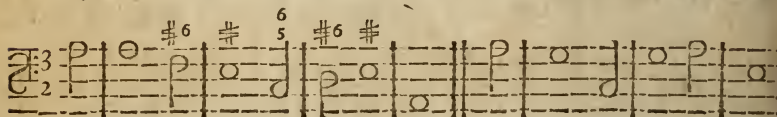
- 2 But in the Law of God the Lord doth set his whole Delight,
And in the same doth exercise himself both Day and Night.
- 3 He shall be like a Tree that is planted the Rivers nigh,
Which in due Season bringeth forth its Fruit abundantly.
- 4 Whose Leaf shall never fade nor fall, but flourishing shall stand ;
Ev'n so all Things shall prosper well that this Man takes in Hand.

P S A L M II. *Cambridge Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

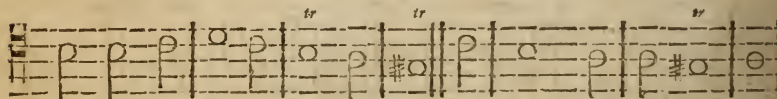
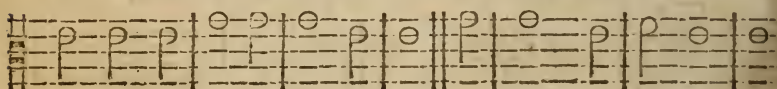
Why did the Gentiles Tumults raise? What Rage was in their Brain

*Tenor & Bassus.**Bassus Unison.*

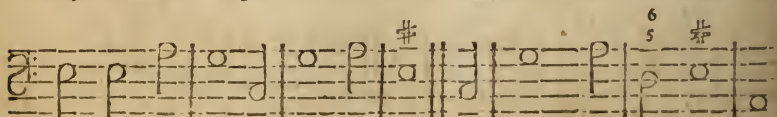
Why did the Gen-tiles Tumults raise? What Rage was in their Brain?



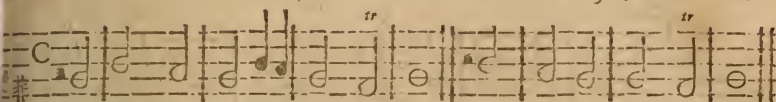
Why do the Peo-ple still con-true a Thing that is but vain?



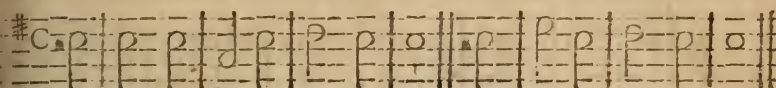
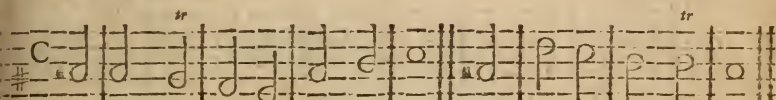
Why do the Peo-ple still con-true a Thing that is but vain?



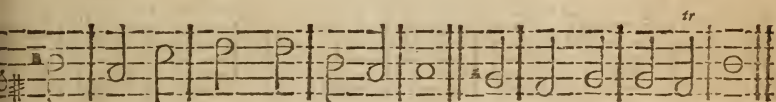
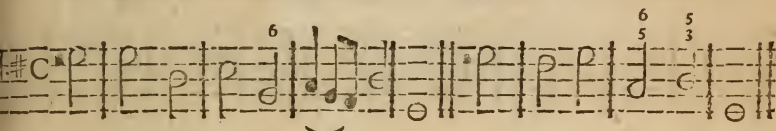
- 2 The Kings and Rulers of the Earth conspire and are all bent
Against the Lord, and Christ his Son, whom he among us sent.
- 3 Shall we be bound to them? say they, let all their Bonds be broke:
And of their Doctrine and their Law let us reject the Yoke.
- 4 But he that in the Heav'n doth dwell their Doings will deride:
And make them all as Mocking-stocks throughout the World so wide.

P S A L M III. *Proper Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

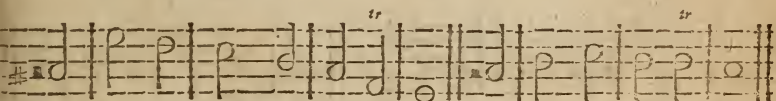
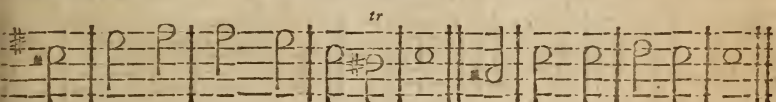
O Lord, how are my Foes increas'd, which vex me more and more !

*Tenor & Bassus.**Bassus Unifon.*

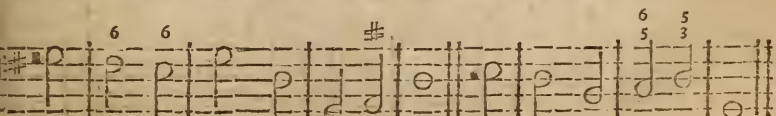
O Lord, how are my Foes increas'd, which vex me more and more !



They break my Heart, when as they say, God can him not re--store.



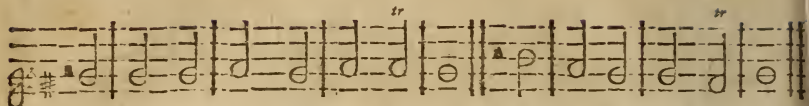
They break my Heart, when as they say, God can him not re--store.



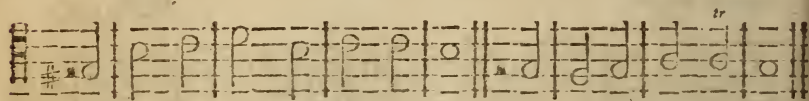
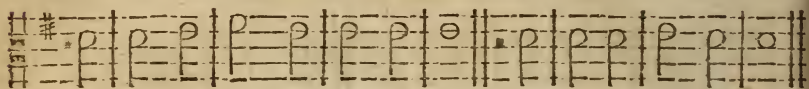
3 Then with my Voice unto the Lord I did both call and cry ;
And he out of his holy Hill did hear me speedily.

Continued.

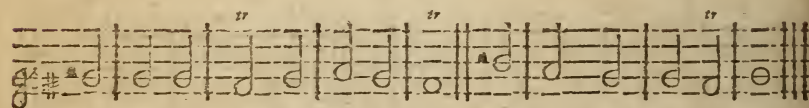
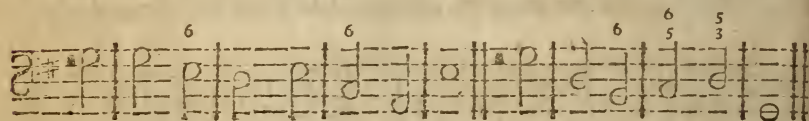
Continued.



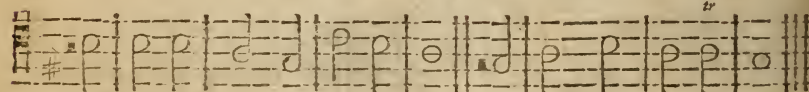
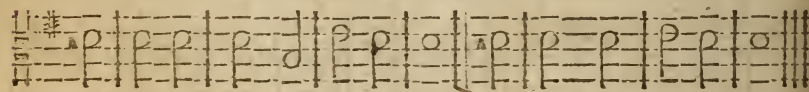
But thou, O Lord, art my De-fence, when I am hard be-stead :



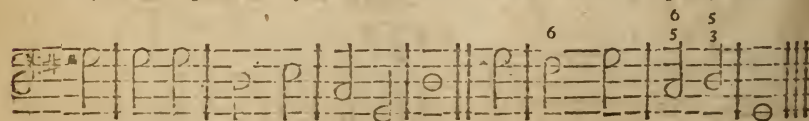
But thou, O Lord, art my De-fence, when I am hard be-stead :



My Worship, and my Honour both, and thou hold'st up my Head.



My Worship, and my Honour both, and thou hold'st up my Head.

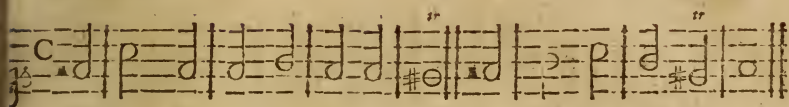


4 I laid me down, and quietly I slept, and rose again :
For why ? I knew assuredly, the Lord did me sustain.

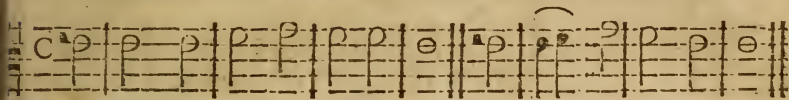
P S A L M IV. *Ingatestone Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

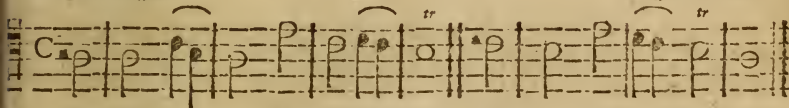


O God, that art my Righteousness, Lord, hear me when I call :

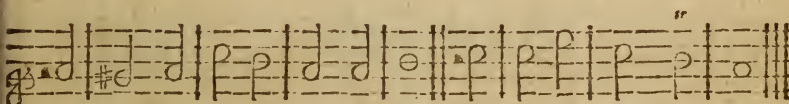
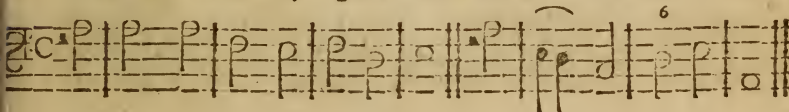


Tenor & Bassus.

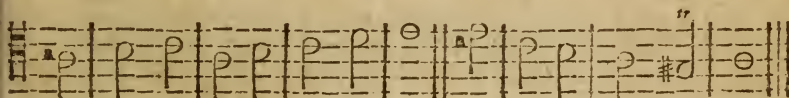
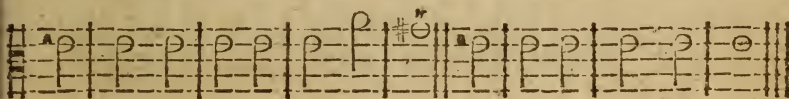
Bassus Unison.



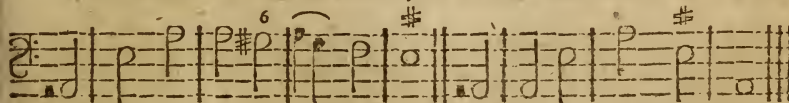
O God, that art my Righteousness, Lord, hear me when I call :



Thou hast set me at Liberty when I was bound in Thrall.



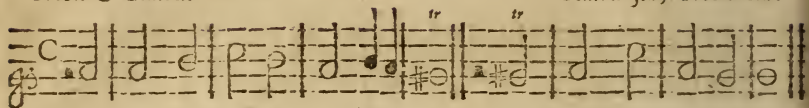
Thou hast set me at Liberty when I was bound in Thrall.



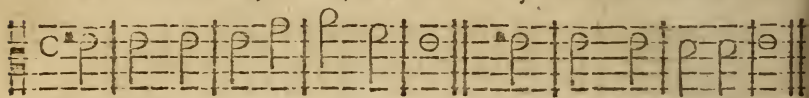
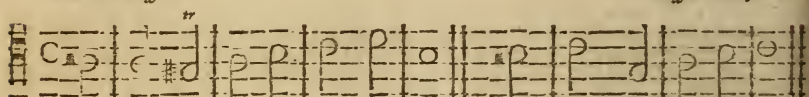
2 Have Mercy, Lord, therefore on me, and grant me my Request :
For unto thee incessantly to cry I will not rest.

3 O mortal Men how long will ye my Glory thus despise ?
Why wander ye in Vanity, and follow after Lies ?

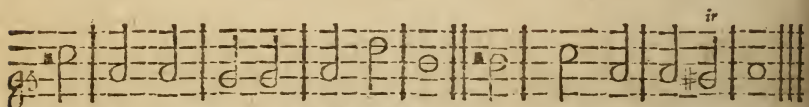
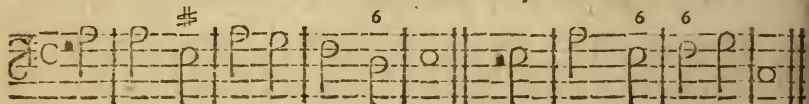
4 Know ye that good and godly Men, the Lord doth take and chuse :
And when to him I make Complaint, he doth me not refuse.

P S A L M V. *Portsmouth Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

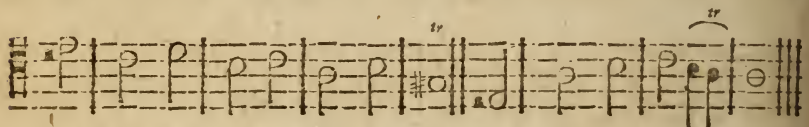
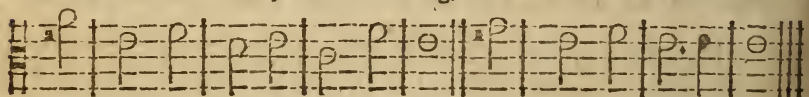
In-cline thine Ears, O Lord, and let my Words have free Ac-cess :

*Tenor & Bassus.**Bassus Unison.*

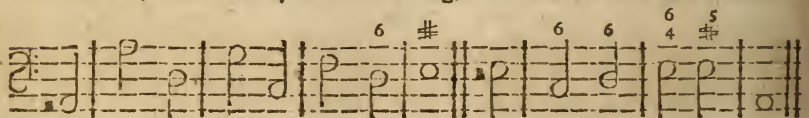
In-cline thine Ears, O Lord, and let my Words have free Ac-cess :



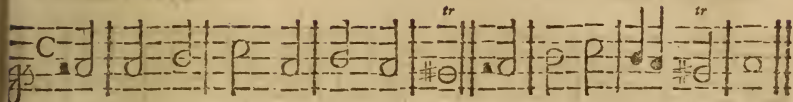
To thee who art my God and King, from whom I seek re-dress.



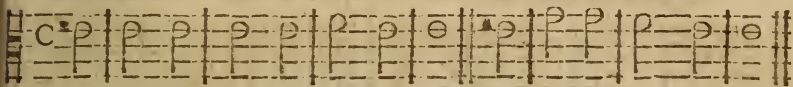
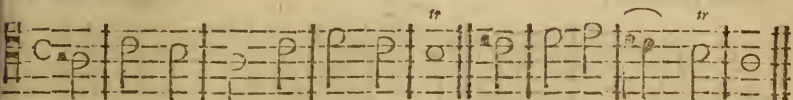
To thee, who art my God and King, from whom I seek Re-dress.



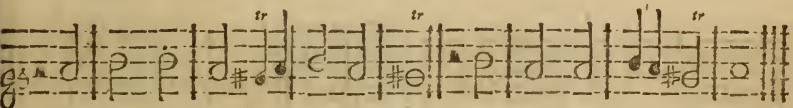
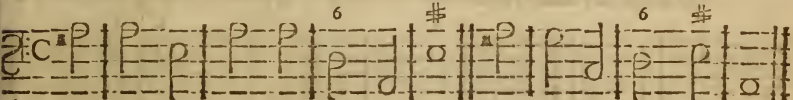
- 2 Hear me betime, Lord, tarry not, for I will have Respect :
My Supplications in the Morn, to thee for to direct.
- 3 And I will patiently still trust, in thee, my God alone ;
Thou art not pleas'd with Wickedness, and Ill with thee dwells none.
- 4 Such as be foolish shall not stand in Sight of thee, O Lord :
Vain Workers of Iniquity, thou hast always abhorr'd.

P S A L M VI. *Huntingdon Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

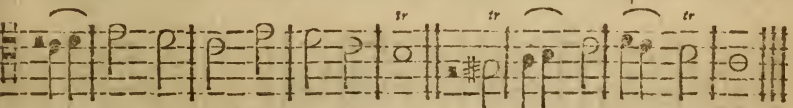
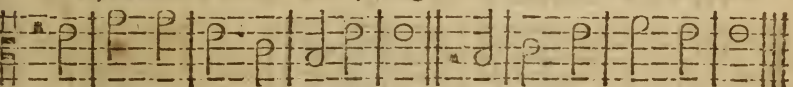
Lord, in thy Wrath re-prove me not, tho' I de-serve thine Ire:

*Tenor & Bassus.**Bassus Unison.*

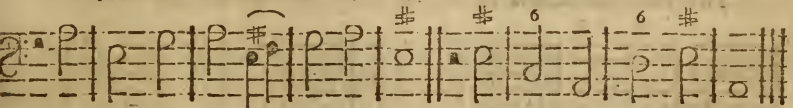
Lord, in thy Wrath re-prove me not, tho' I de-serve thine Ire:



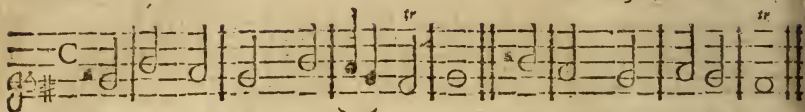
Nor yet cor-rect me in thy Rage, O Lord, I thee de-fire.



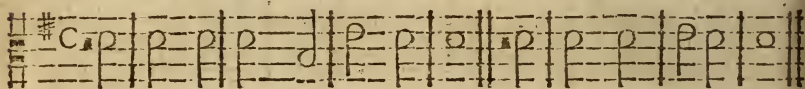
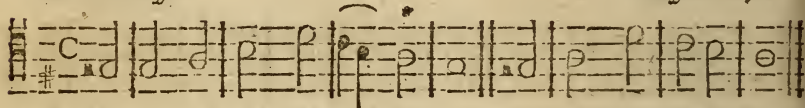
Nor yet cor-rect me in thy Rage, O Lord, I thee de-fire.



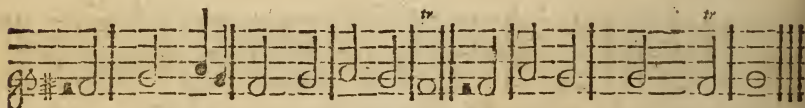
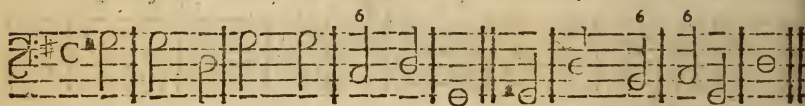
- 2 For I am weak, therefore, O Lord, of Mercy, me forbear:
And heal me, Lord, for why? thou know'st my Bones do quake for Fear.
- 3 My Soul is troubled very sore, and vex'd exceedingly:
But, Lord, how long wilt thou delay to cure my Misery?
- 4 Lord, turn thee to thy wonted Grace, some Pity on me take:
O save me, not for my Deserts, but for thy Mercy's Sake.

P S A L M VIII. *Stamford Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

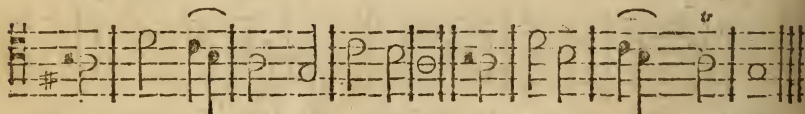
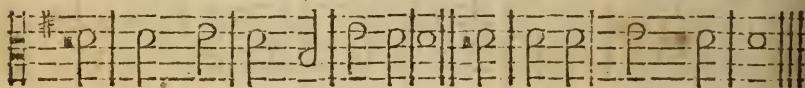
O God our Lord, how won-der--ful are thy Works ev'ry where!

*Tenor & Bassus.**Bassus Unison.*

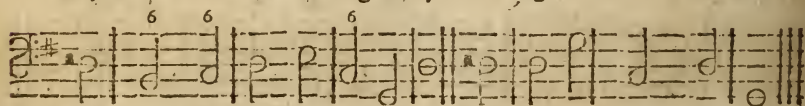
O God our Lord, how won-der--ful are thy Works ev'ry where!



Thy Fame surmounts in Dig-ni-ty the highest Heav'ns that are.



Thy Fame surmounts in Dig-ni-ty the highest Heav'ns that are.

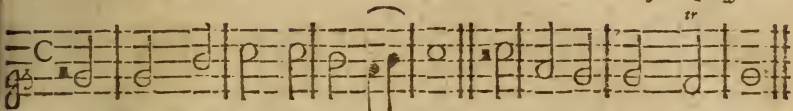


- 2; Ev'n by the Mouth of sucking Babes thou wilt confound thy Foes ;
For in those Babes thy Might is seen, thy Graces they disclose.
- 3 And when I see the Heav'ns above, the Works of thine own Hand ;
The Sun, the Moon, and all the Stars, in Order as they stand :
- 4 Lord ! what is Man, that thou of him tak'st such abundant Care ?
Or what the Son of Man, whom thou to visit dost not spare ?

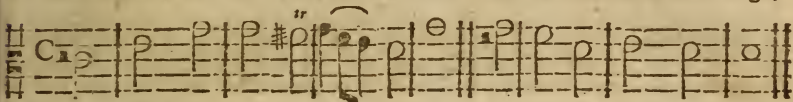
PSALM IX, Verses 7, 8, 9, 10. *St. James's Tune.*

Treble & Contra.

Contra 8th, Treble 12th from Bassus.

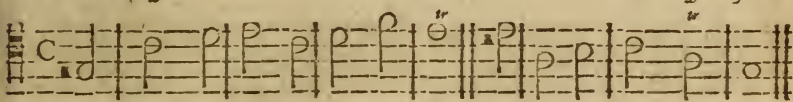


Know thou that he who is a—bove for e—ver—more shall reign,

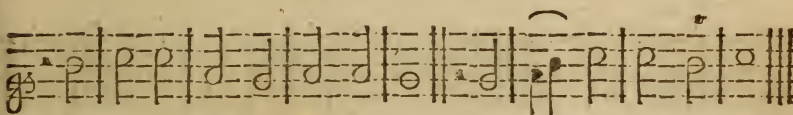
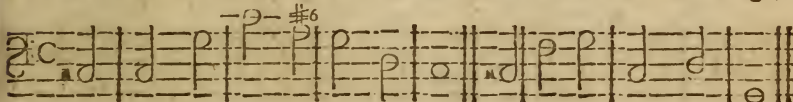


Tenor & Bassus.

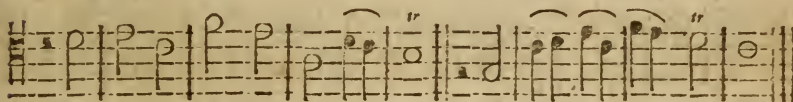
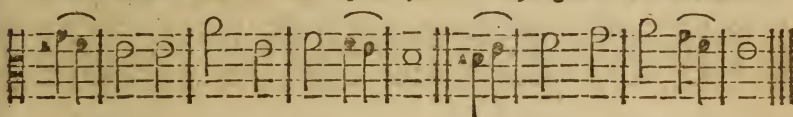
Bassus 5th.



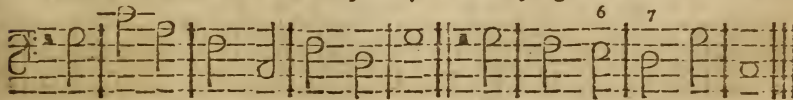
Know thou that he who is a—bove for e—ver—more shall reign,



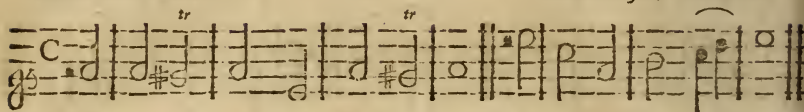
And in the Seat of E—qui—ty true Judgment will main—tain.



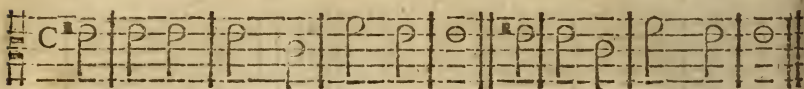
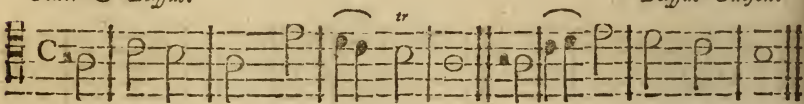
And in the Seat of E—qui—ty true Judgment will main—tain.



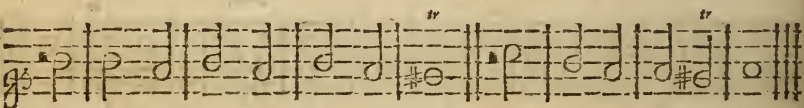
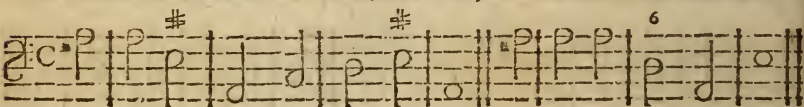
- 8 With Justice he will keep and guide the World and ev'ry Wight ;
 And so will yield with Equity to ev'ry Man his Right.
 9 He is Protector of the Poor, what Time they be oppress'd ;
 He is, in all Adversity, their Refuge and their Rest.
 10 And they that know thy holy Name, therefore shall trust in thee,
 For thou forsakest not their Suit in their Necessity.

P S A L M X. *Wallingford Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

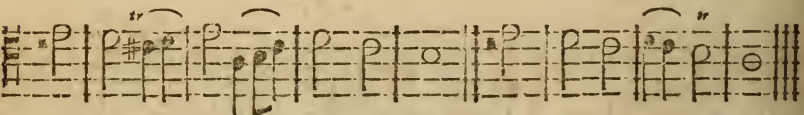
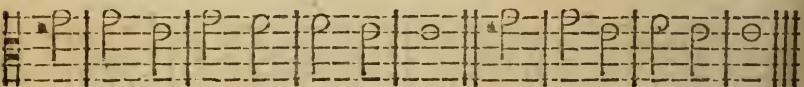
What is the Cause that thou, O Lord, so far off now dost stand?

*Tenor & Bassus.**Bassus Unison.*

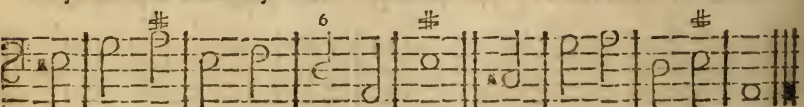
What is the Cause that thou, O Lord, so far off now dost stand?



Why hid—est thou thy Face in Time when Trouble is at Hand?



Why hid—est thou thy Face in Time when Trouble is at Hand?



2 The Poor do perish by the proud and wicked Men's Desire :

Let them be taken in the Craft which they themselves conspire.

3 For in the Lust of his own Heart th' Ungodly doth delight :

So doth the Wicked praise himself, and doth the Lord despite.

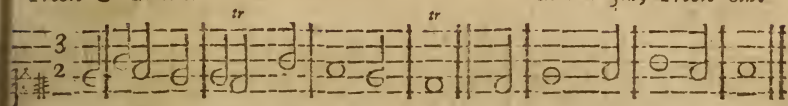
4 He is so proud, that Right and Wrong he setteth all apart :

Nay, nay, there is no God, saith he, for thus he thinks in Heart.

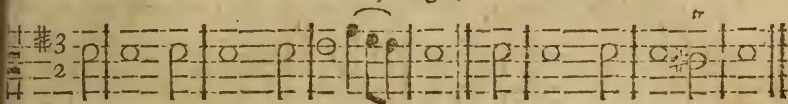
P S A L M XVI, Verses 8, 9, 10, 11. *Avely Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

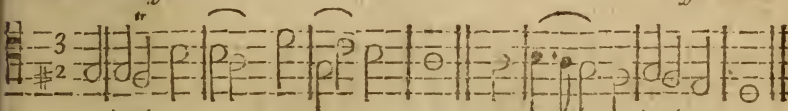


I set the Lord still in my Sight, and trust him o--ver all:

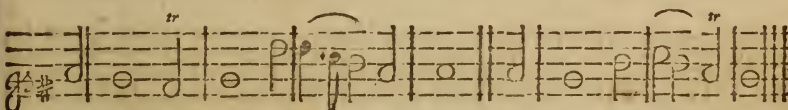
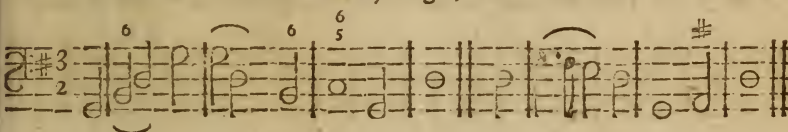


Tenor & Bassus.

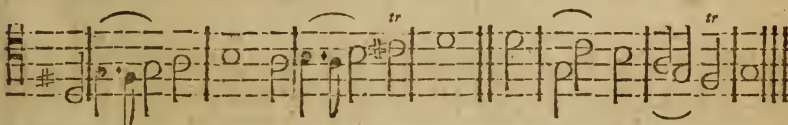
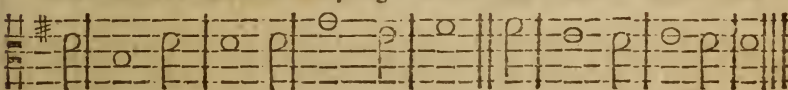
Bassus 8th.



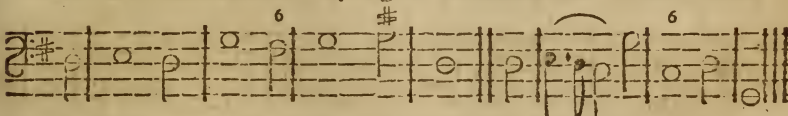
I set the Lord still in my Sight, and trust him o--ver all:



For he doth stand on my right Hand, there--fore I shall not fall.



For he doth stand on my right Hand, there--fore I shall not fall.



- 9 Wherefore my Heart and Tongue also rejoice exceedingly,
My Flesh likewise doth rest, in Hope to rise again, for why?
10 Thou wilt not leave my Soul in Hell, because thou lovest me:
Nor yet wilt give thy Holy One Corruption for to see.
11 But wilt me teach the Way to Life, where there is Joy in Store:
And where at thy right Hand there are Pleasures for evermore.

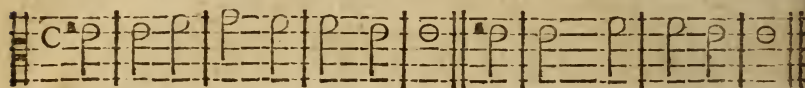
P S A L M XVII, Verses 5, 6, 7, 8. Orset Tune.

Treble & Contra.

Contra 5th, Treble 8th.

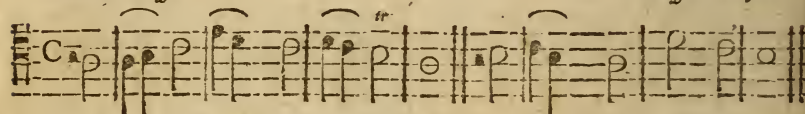


With-in thy Paths that are most pure, me guide, Lord, and pre-serve;

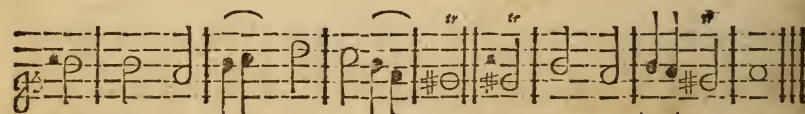
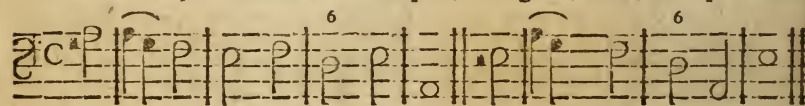


Tenor & Bassus.

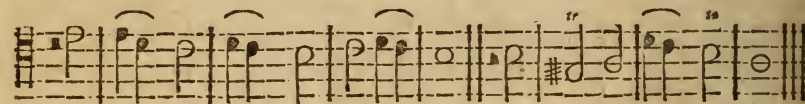
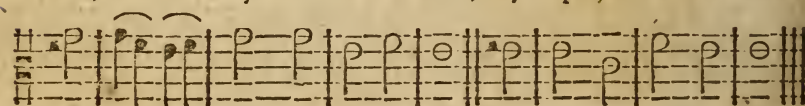
Bassus Unison.



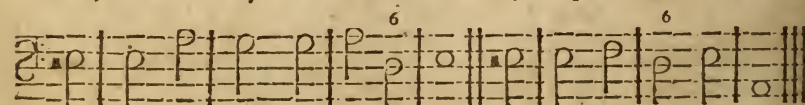
With-in thy Paths that are most pure, me guide, Lord, and preserve;



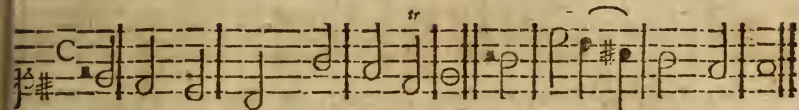
Then, from the Ways where-in I walk, my Steps shall ne-ver swerve.



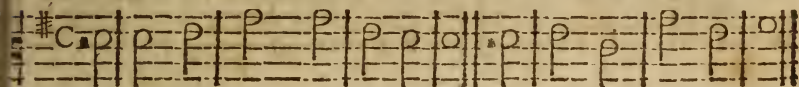
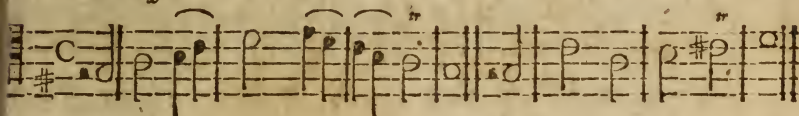
Then, from the Ways where-in I walk, my Steps shall ne-ver swerve.



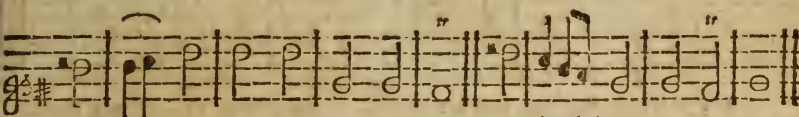
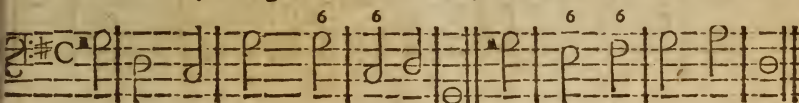
- 6 For I do call to thee, O Lord; and sure thou wilt me aid:
 Then hear my Pray'r, and weigh right well the Words that I have said.
 7 O thou the Saviour of all them that put their Trust in thee!
 Declare thy Pow'r on them that spurn against thy Majesty.
 8 O keep me as thou wouldst keep the Apple of thine Eye;
 And under Covert of thy Wings defend me secretly.

P S A L M XVIII. *Great Milton Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

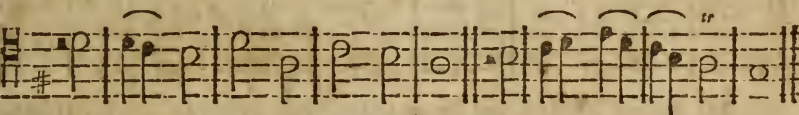
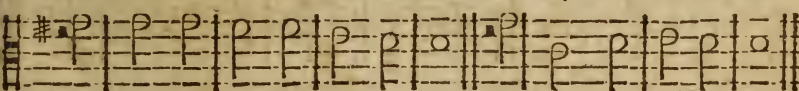
O God, my Strength and For-ti-tude, of Force I must love thee:

*Tenor & Basses.*

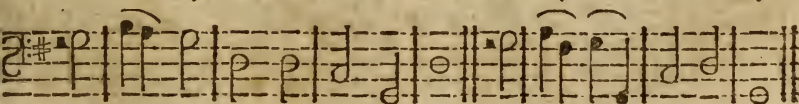
O God, my Strength and For-ti-tude, of Force I must love thee:



Thou art my Cas-tle and De-fence in my Ne-ces-si-ty.



Thou art my Cas-tle and De-fence in my Ne-ces-si-ty.

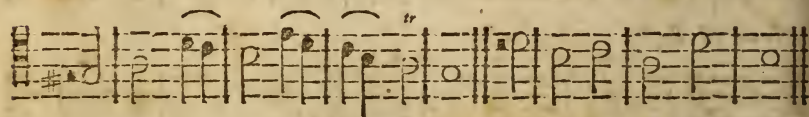
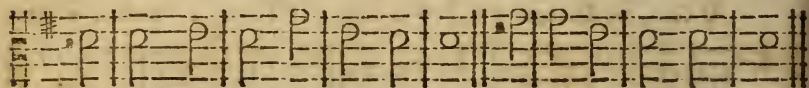


3 When I sing laud unto the Lord, most worthy to be serv'd,
Then from my Foes I am right sure that I shall be preserv'd.

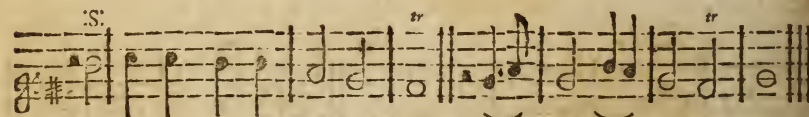
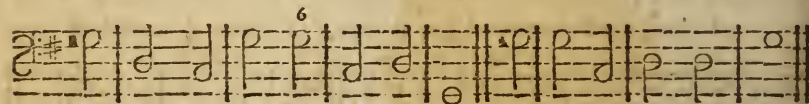
Continued.



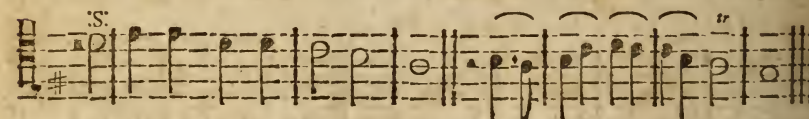
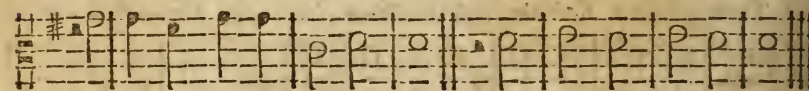
My God, my Rock, in whom I trust, the Worker of my Wealth,



My God, my Rock, in whom I trust, the Worker of my Wealth;



My Refuge, Buckler, and my Shield, the Horn of all my Health.



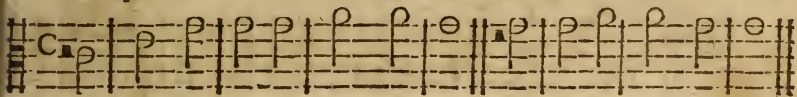
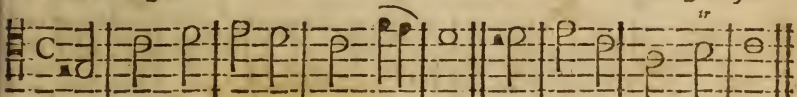
My Refuge, Buckler, and my Shield, the Horn of all my Health.



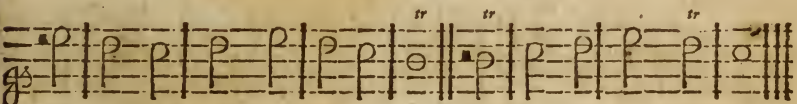
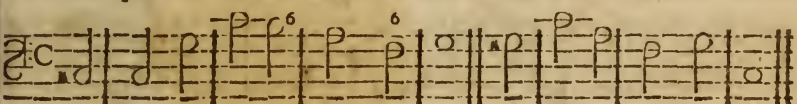
- 4 The Pangs of Death did compass me, and bound me ev'ry where ;
The flowing Waves of Wickedness did put me in great Fear.

P S A L M XIX, Verses 7, 8, 9, 10. *North Ockendon Tune.**Treble & Contra.**Contra 8th, Treble 15th from Bassus.*

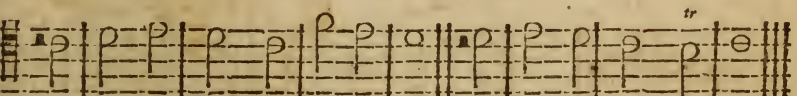
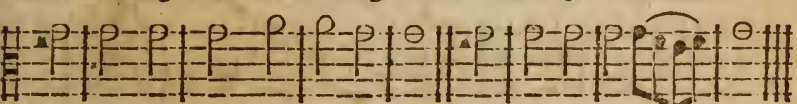
How per--fect is the Law of God! his Co-ve--nant is sure;

*Tenor & Bassus.**Bassus 5th.*

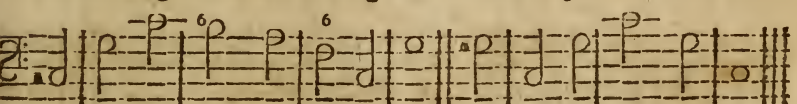
How per--fect is the Law of God! his Co-ve--nant is sure;



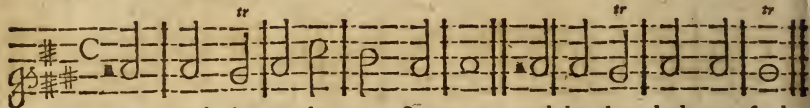
Con-vert--ing Souls, and making wise the Sim--ple and Ob--scure.



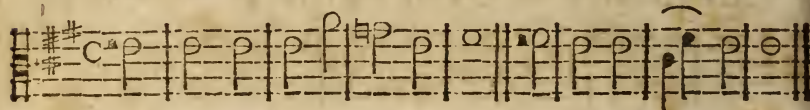
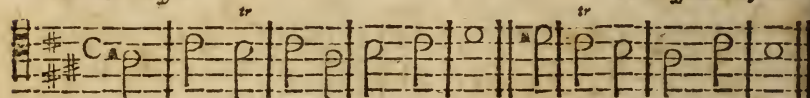
Con-vert--ing Souls, and making wise the Sim--ple and Ob--scure.



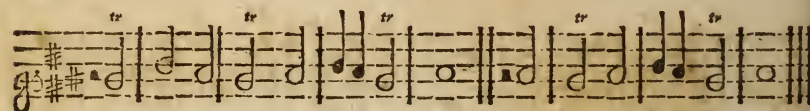
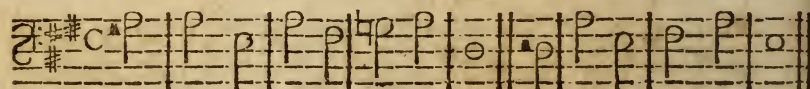
- 8 The Lord's Commands are righteous, and rejoice the Heart likewise:
His Precepts are most pure, and do give Light unto the Eyes.
9 The Fear of God is excellent, and doth for ever dure:
The Judgments of the Lord also most righteous are and pure.
10 And more to be desir'd are they, than much fine Gold alway:
The Honey, and the Honey-comb, are not so sweet as they.

P S A L M XXIII. *Canterbury Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

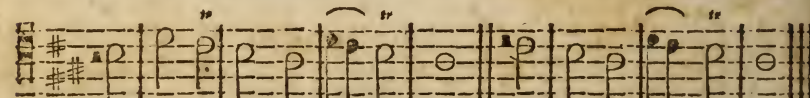
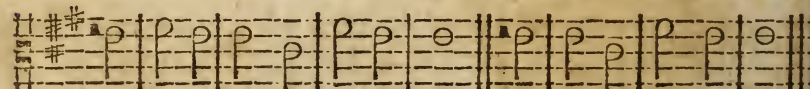
The Lord is on-ly my Sup-port, and he that doth me feed :

*Tenor & Bassus.**Bassus Unison.*

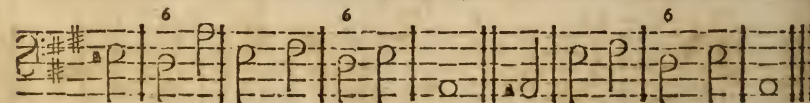
The Lord is on-ly my Sup-port, and he that doth me feed :



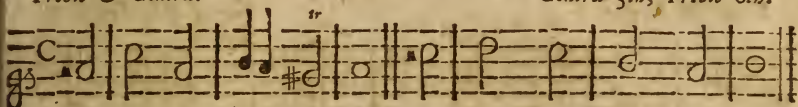
How can I then lack a—ny Thing where-of I stand in Need ?



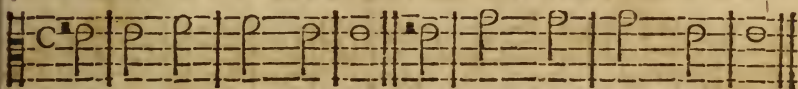
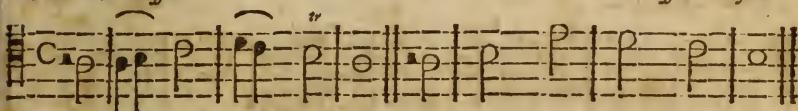
How can I then lack a—ny Thing where-of I stand in Need ?



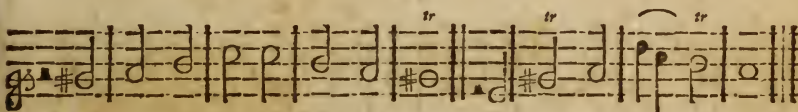
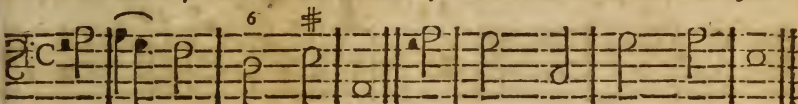
- 2 In Pastures green he feedeth me, where I do safely lie :
And after leads me to the Streams which run most pleasantly.
- 3 And when I find myself near lost, then doth he me Home take ;
Conducting me in his right Paths, e'en for his own Name's Sake.
- 4 And though I were e'en at Death's Door, yet would I fear no Ill ;
For both thy Rod and Shepherd's Crook afford me Comfort still.

P S A L M XXV. *Southwell Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

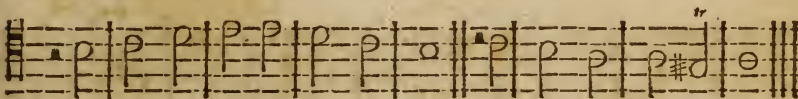
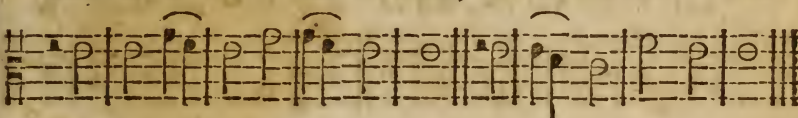
I lift my Heart to thee, my God and Guide most just;

*Tenor & Bassus.**Bassus Unison.*

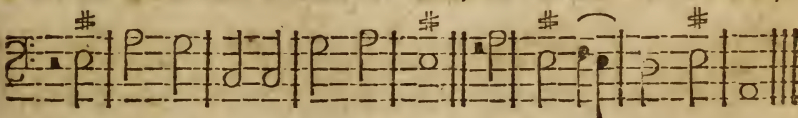
I lift my Heart to thee, my God and Guide most just;



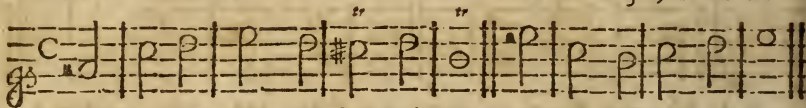
Now suf-fer me to take no Shame, for in thee do I trust.



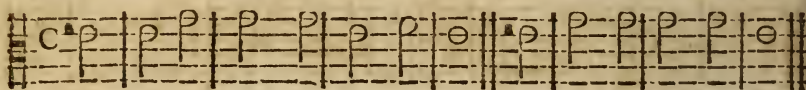
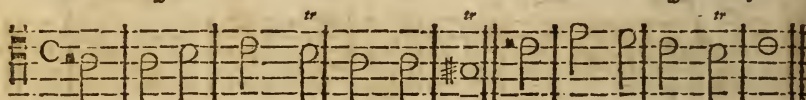
Now suf-fer me to take no Shame, for in thee do I trust.



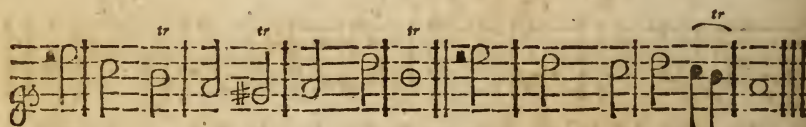
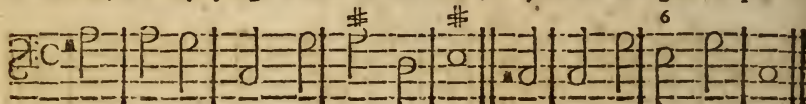
- 2 Let not my Foes rejoice, nor make a Scorn of me :
And let them not be overthrown that put their Trust in thee.
- 3 But Shame shall them befall who harm them wrongfully :
Therefore thy Paths and thy right Ways unto me, Lord, descry.
- 4 Direct me in thy Truth, and teach me, I thee pray :
Thou art my Saviour and my God, on thee I wait alway.

P S A L M XXVI. *Windfor Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

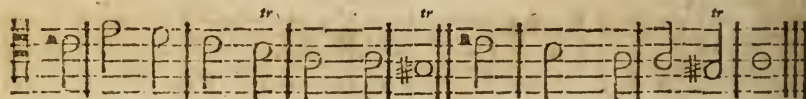
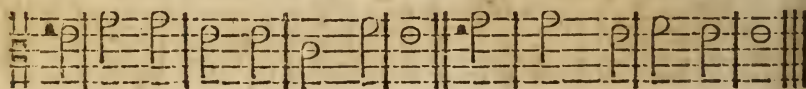
Lord, be my Judge, and thou shalt see, my Paths be right and plain ;

*Tenor & Bassus.**Bassus Unison.*

Lord, be my Judge, and thou shalt see, my Paths be right and plain ;



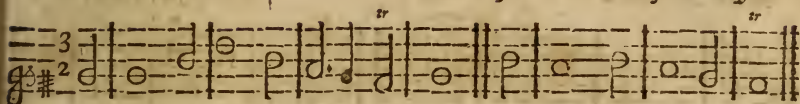
I trust in God, and hope that he with Strength will me sus-tain.



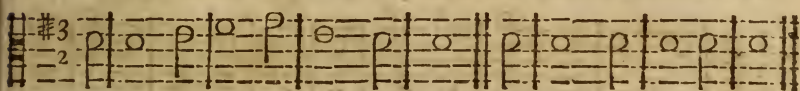
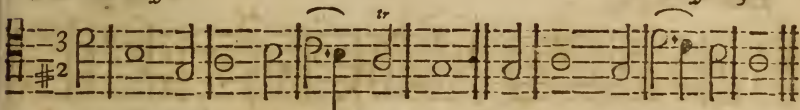
I trust in God, and hope that he with Strength will me sus-tain.



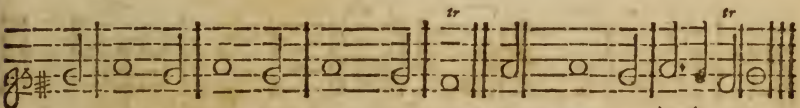
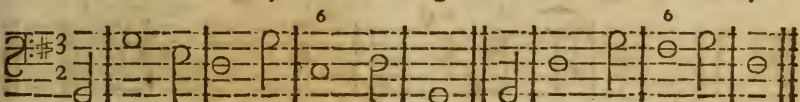
- 2 Prove me, my God, I thee desire, my Ways to search and try :
As Men do prove their Gold with Fire, my Heart and Reins espy.
- 3 Thy loving Kindness in my Sight I do behold always :
I ever walked in thy Truth, and will do all my Days.
- 4 I do not love to haunt or use with Men whose Deeds are vain :
To come in House I do refuse with the deceitful Train.

P S A L M XXVII. *Ewell Tune.**Treble & Contra.**Contra 5th, Treble 8th from Bassus.*

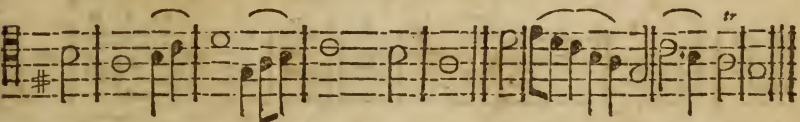
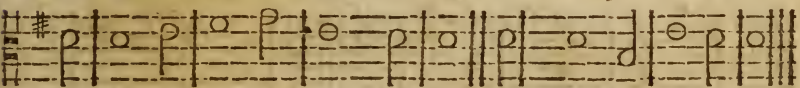
The Lord is both my Health and Light, shall Man make me dismay'd?

*Tenor & Bassus.**Bassus 5th.*

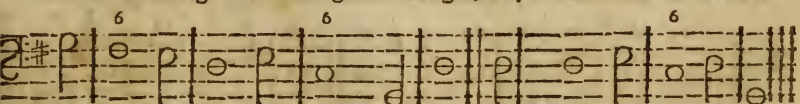
The Lord is both my Health and Light, shall Man make me dismay'd?



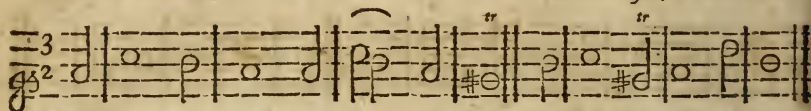
Since God doth give me Strength and Might, why should I be afraid?



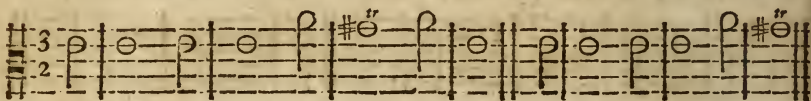
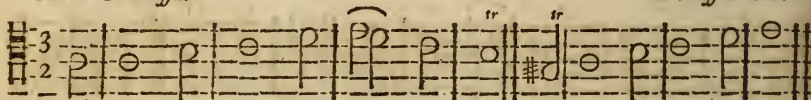
Since God doth give me Strength and Might, why should I be afraid?



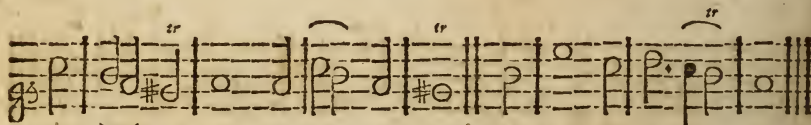
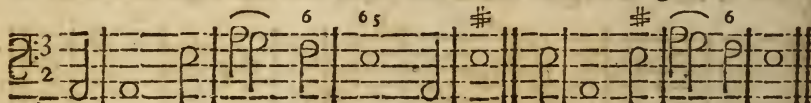
- 2 While that my Foes, with all their Strength, began with me to brawl,
Thinking to eat me up, at length themselves have caught the Fall.
- 3 Though they in Camp against me lie, my Heart is not afraid:
And if in Battle they will try, I trust in God for Aid.
- 4 One Thing of God I do require, that he will not deny;
For which I pray, and will desire, till he to me apply, &c.

P S A L M XXX. *Uxbridge Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

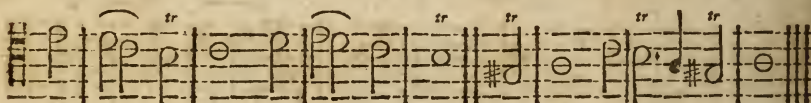
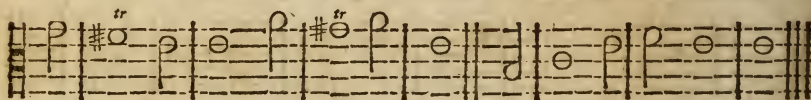
All Laud and Praise with Heart and Voice, O Lord, I give to thee :

*Tenor & Bassus.**Bassus 8th.*

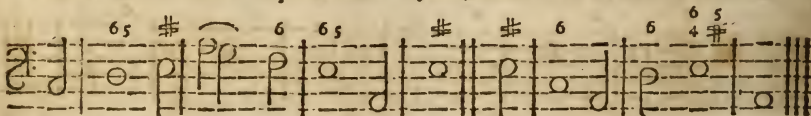
All Laud and Praise with Heart and Voice, O Lord, I give to thee :



Who didst not make my Foes re—joice, but hast ex—alt—ed me.



Who didst not make my Foes re—joice, but hast ex—alt—ed me.



- 2 O Lord my God, to thee I cry'd in all my Pain and Grief ;
Thou gav'st an Ear, and didst provide to ease me with Relief.
- 3 Thou, Lord, hast brought my Soul from Hell, and thou the same didst save :
From them that in the Pit do dwell, and keep't me from the Grave.
- 4 Sing Praise, ye Saints, that prove and see the Goodness of the Lord :
In Honour of his Majesty, rejoice with one Accord.

P S A L M XXXIII. *Eckington Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

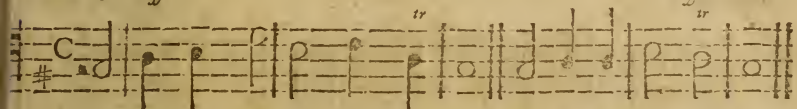


Ye Righteous, in the Lord re-joice, it is a seem-ly Sight,

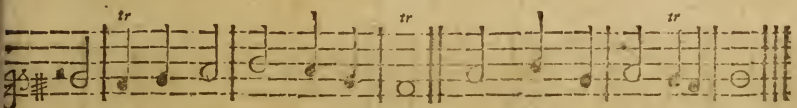
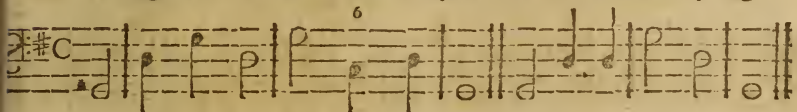


Tenor & Bassus.

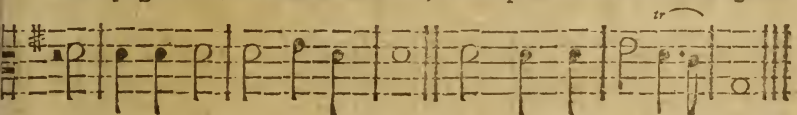
Bassus 8th.



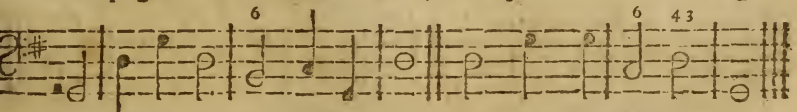
Ye Righteous, in the Lord re-joice, it is a seem-ly Sight,



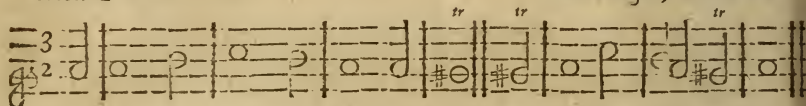
That upright Men, with thankful Voice, should praise the Lord of Might.



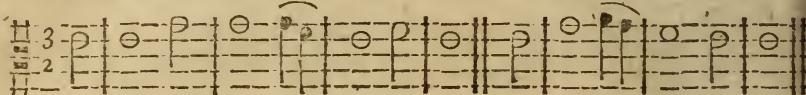
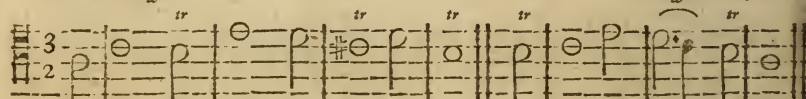
That upright Men, with thankful Voice, should praise the Lord of Might.



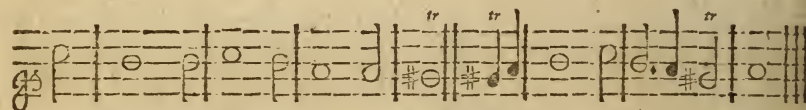
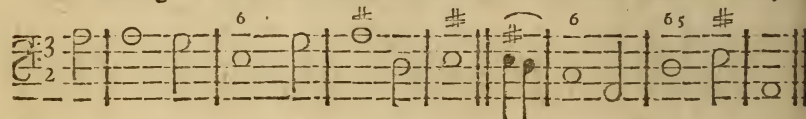
- 2 Praise ye the Lord with Harp, and sing to him with Psaltery :
With ten-string'd Instrument sounding, praise ye the Lord most high.
- 3 Sing to the Lord a Song most new, with Courage give him Praise
For why? his Word is ever true, his Works and all his Ways.
- 4 Both Judgment, Equity, and Right, he ever lov'd, and will :
And with his Gifts he doth delight the Earth throughout to fill.

P S A L M XXXIV. *Workshop Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

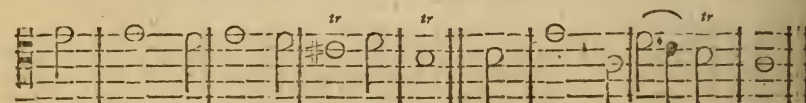
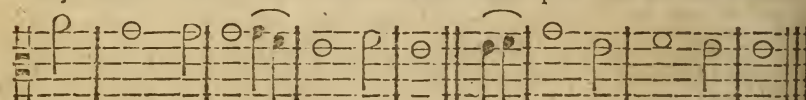
I will give Laud and Honour both un—to the Lord al-ways

*Tenor & Bassus.**Bassus Unison.*

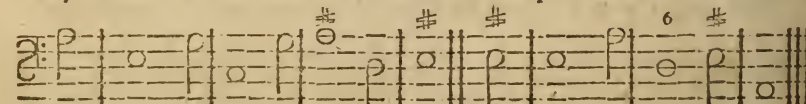
I will give Laud and Honour both un—to the Lord al-ways:



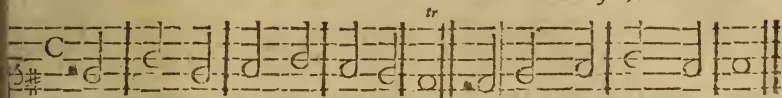
My Mouth al-fo for e-ver-more shall speak un—to his Praise.



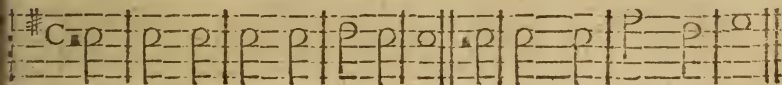
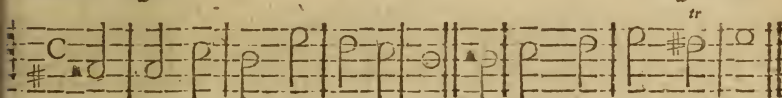
My Mouth al-fo for e-ver-more shall speak un—to his Praise.



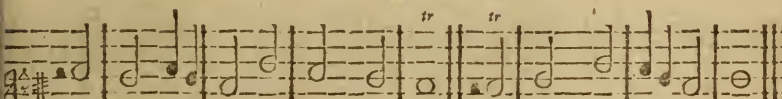
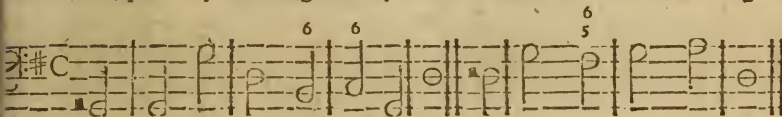
- 2 I do delight to laud the Lord in Soul, in Heart, and Voice;
That humble Men may hear thereof, and heartily rejoice.
- 3 Therefore, see that ye magnify with me the living Lord;
Let us exalt his holy Name always with one Accord.
- 4 For I myself befought the Lord, he answer'd me again;
And me deliver'd speedily from all my Fear and Pain.

P S A L M XXXV. *Abingdon Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

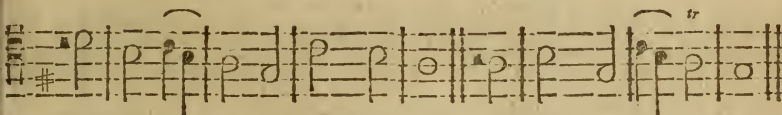
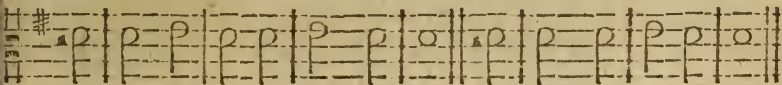
Lord, plead my Cause against my Foes, confound their Force and Might;

*Tenor & Bassus.**Bassus 8th.*

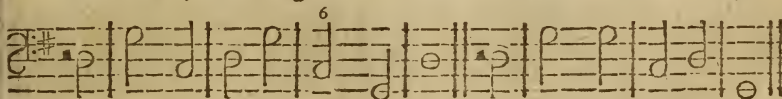
Lord, plead my Cause against my Foes, confound their Force and Might;



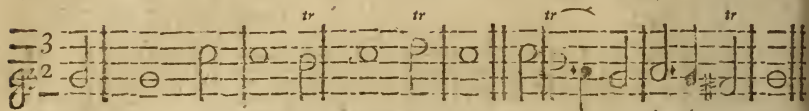
And take my Part a-against all those that seek with me to fight.



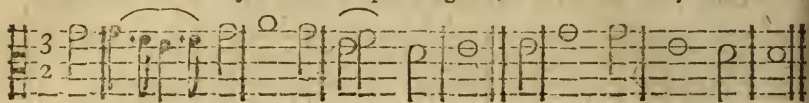
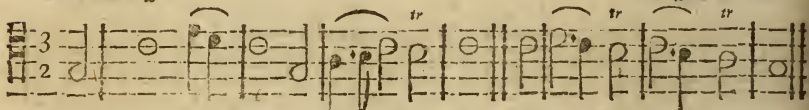
And take my Part a-against all those that seek with me to fight.



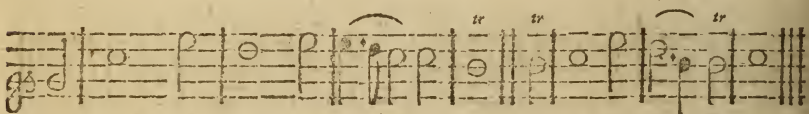
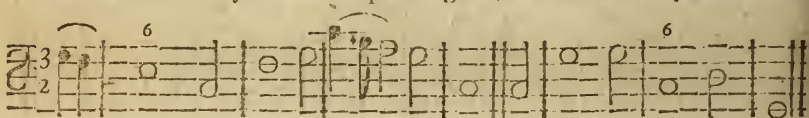
- 2 Lay hold upon the Spear and Shield, thyself in Armour dress:
Stand up with me to fight the Field, and help me in Distress.
- 3 Gird on thy Sword, and stop the Way, mine Enemies withstand:
That thou unto my Soul may'st say, I am thy Help at Hand.
- 4 Confound them with Rebuke and Blame, that seek my Soul to spill:
Let them turn back, and flee with Shame, that think to work me ill.

PSALM XXXVII, Verses 23, 24, 25, 26. *Cranbam Tune.**Treble & Contra.**Contra 8th, Treble 8th.*

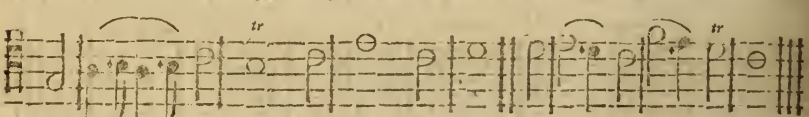
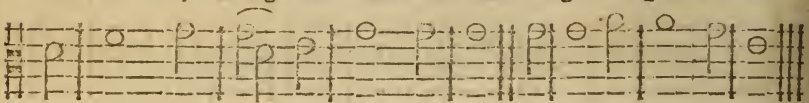
The Lord the just Man's Steps doth guide, and all his Ways doth blefs ;

*Tenor & Bassus.**Bassus Unison.*

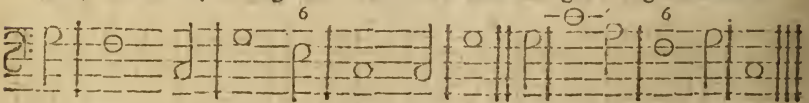
The Lord the just Man's Steps doth guide, and all his Ways doth blefs ;



To ev'—ry Thing he takes in Hand he giv-eth good Succes.



To ev'—ry Thing he takes in Hand he giv-eth good Succes.

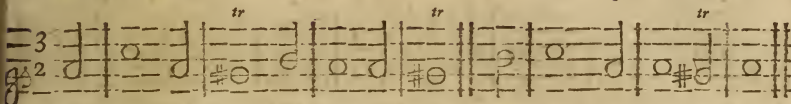


- 24 Though he doth fall, yet he is sure not utterly to sink :
 For God upholds him with his Hand, and from him will not shrink.
 25 I have been young, but now am old, but never yet saw I
 The just Man left, neither his Seed reduc'd to Beggary.
 26 He gives always most lib'rally, and lends where there is Need ;
 By which he doth from God secure a Blessing to his Seed.

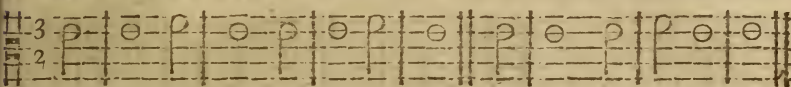
PSALM XXXVII, Verses 37, 38, 39, 40. *Hartford Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

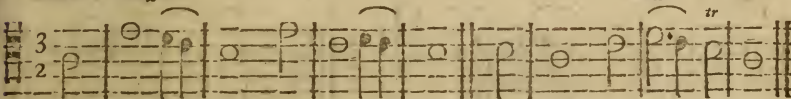


Mark and be—hold the upright Man, how God doth him in—crease:

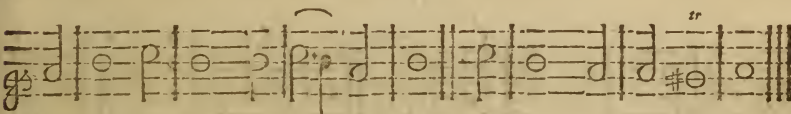
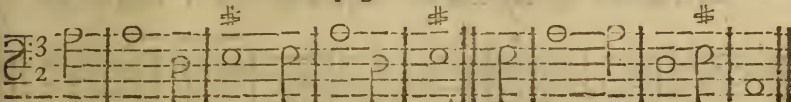


Tenor & Bassus.

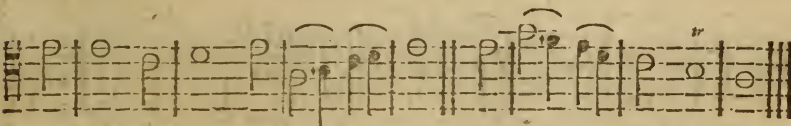
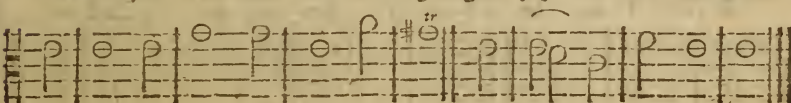
Bassus Unifon.



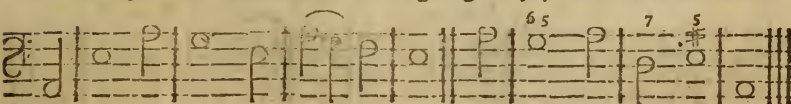
Mark and be—hold the upright Man, how God doth him in—crease:



For the just Man shall have at Length, great Joy, with Rest and Peace.



For the just Man shall have at Length, great Joy, with Rest and Peace.



38 As for Transgressors, woe to them, destroy'd they all shall be:

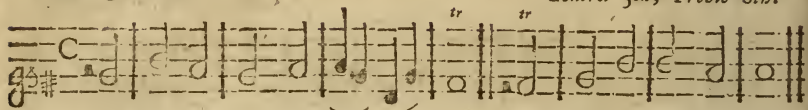
God will cut off their budding Race, and rich Posterity.

39 But the Salvation of the Just doth come from God above:

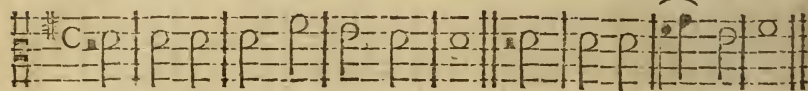
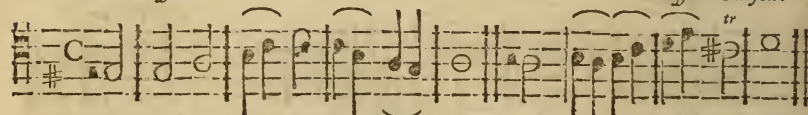
Who in their Trouble sends them Aid, of his mere Grace and Love.

40 God evermore delivers them from lewd Men and unjust:

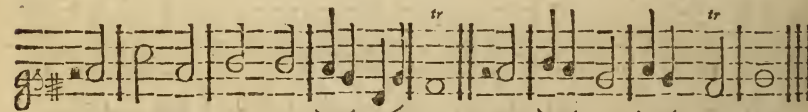
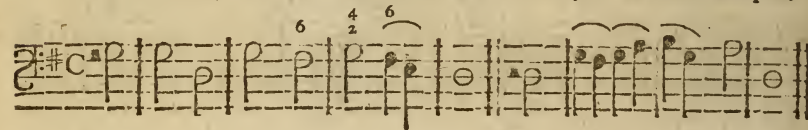
And still will save them, whilst that they in him do put their Trust.

P S A L M XXXIX, Verses 5, 6, 7, 8. *St. Thomas's Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

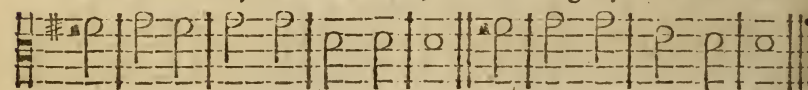
Lord, number out my Life and Days, which yet I have not past,

*Tenor & Bassus.**Bassus Unison.*

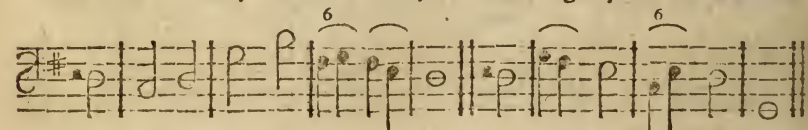
Lord, number out my Life and Days, which yet I have not past,



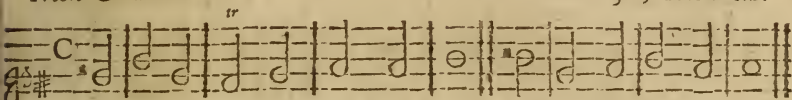
So that I may be cer-ti-fy'd how long my Life shall last.



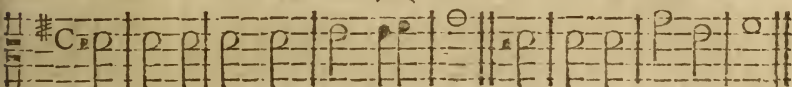
So that I may be cer-ti-fy'd how long my Life shall last.



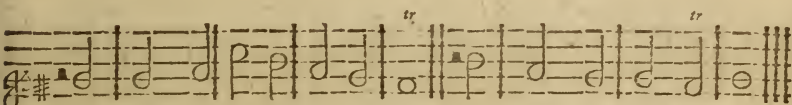
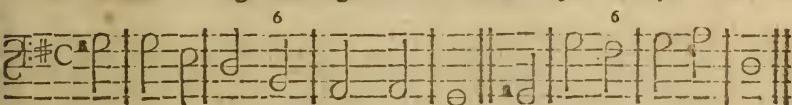
- 6 For thou hast pointed out my Life in Length much like a Span :
 My Age is nothing unto thee, so vain is ev'ry Man.
 7 Man walketh like a Shade, and doth in Vain himself annoy,
 In getting Goods, and cannot tell who shall the same enjoy.
 8 Therefore, O Lord, what wait I for, what Help do I desire ?
 Truly my Hope is e'en in thee, I nothing else require.

P S A L M XL. *Westminster Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

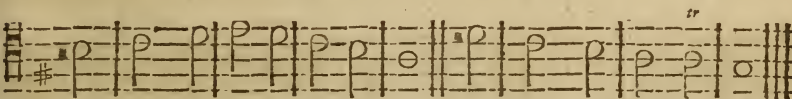
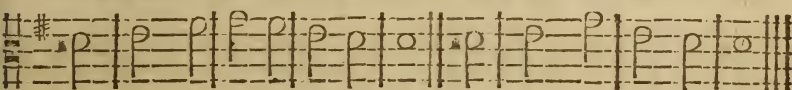
I wait-ed long and fought the Lord, and pa-tient-ly did bear;

*Tenor & Bassus.**Bassus Unison.*

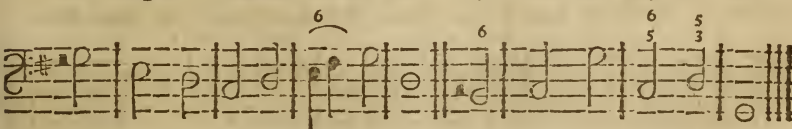
I wait-ed long and fought the Lord, and pa-tient-ly did bear;



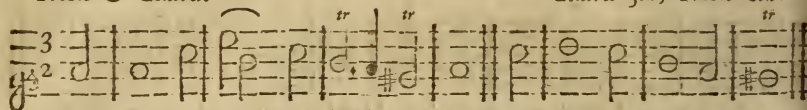
At Length to me he did ac-cord my Voice and Cry to hear.



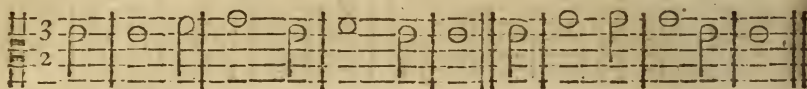
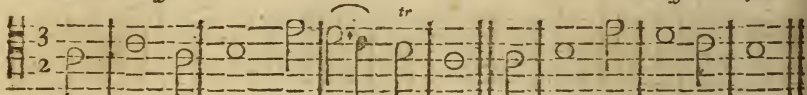
At Length to me he did ac-cord my Voice and Cry to hear.



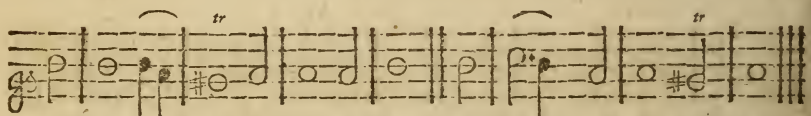
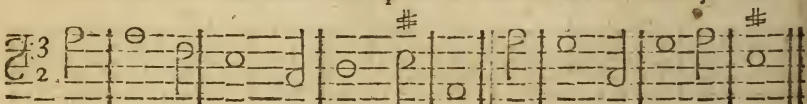
- 2 He brought me from the dreadful Pit, out of the Mire and Clay ;
Upon a Rock he set my Feet, and he did guide my Way.
- 3 To me he taught a Psalm of Praise, which I must shew abroad ;
And sing new Songs of Thanks always unto the Lord our God.
- 4 When all the Folk these Things shall see, as People, much afraid :
Then they unto the Lord will flee, and trust upon his Aid.

P S A L M XLI. *Daventry Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

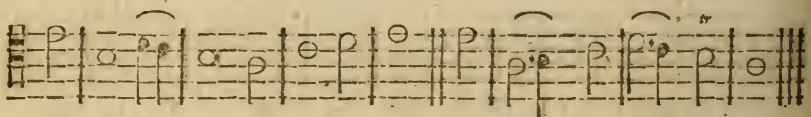
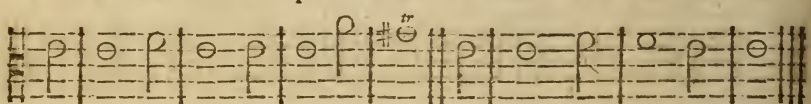
The Man is blest that doth pro-vide for such as nee-dy be;

*Tenor & Bassus.**Bassus Unison.*

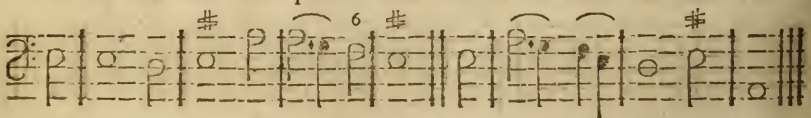
The Man is blest that doth pro-vide for such as nee-dy be;



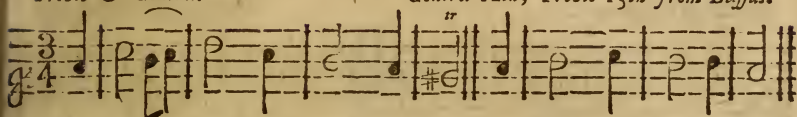
For in the Sea-son pe-ri-lous the Lord will set him free.



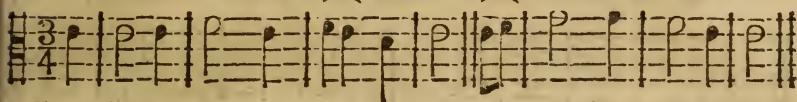
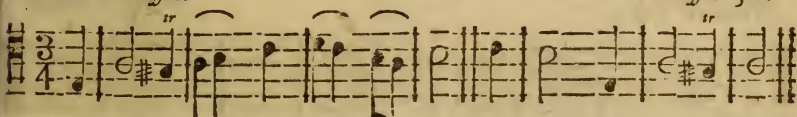
For in the Sea-son pe-ri-lous the Lord will set him free.



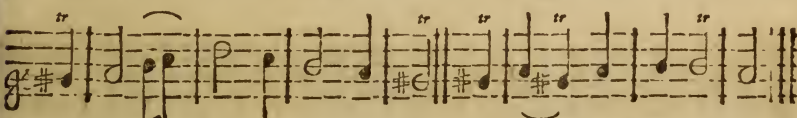
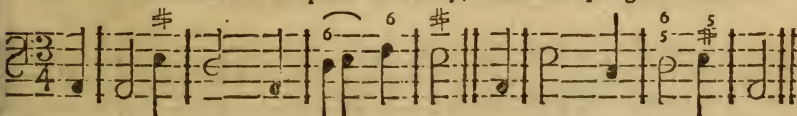
- 2 And he will keep him safe, and make him happy in the Land;
And not deliver him into his Enemies strong Hand.
- 3 And from his Bed of Languishing the Lord will him restore:
For thou, O Lord, wilt turn to Health his Sickness and his Sore.
- 4 Then in my Sickness thus said I, Have Mercy, Lord, on me;
And heal my Soul, which grieved is that I offended thee.

P S A L M XLII. *Leighton Tune.**Treble & Contra.**Contra 12th, Treble 15th from Bassus.*

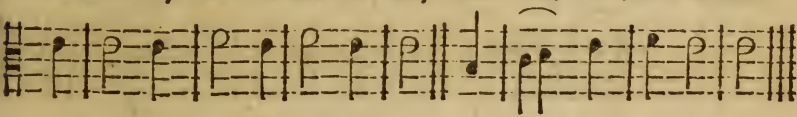
Like as the Hart doth pant and bray, the Well-springs to ob-tain ;

*Tenor & Bassus.**Bassus 5th.*

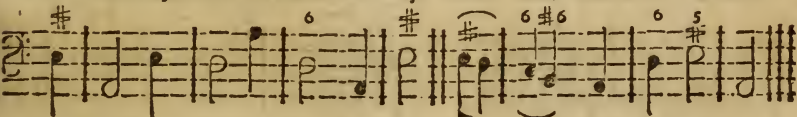
Like as the Hart doth pant and bray, the Well-springs to ob-tain ;



So doth my Soul de-fire al-way with thee, Lord, to re-main.



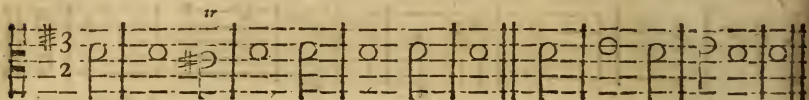
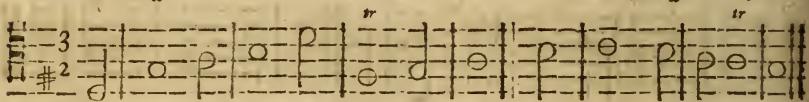
So doth my Soul de-fire al-way with thee, Lord, to re-main.



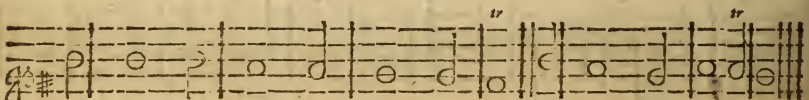
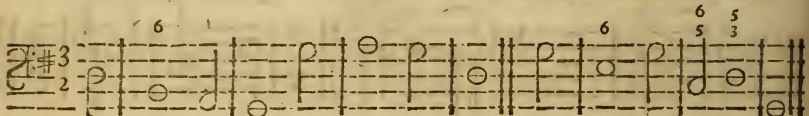
- 2 My Soul doth thirst, and would draw near the living God of Might ;
Oh ! when shall I come and appear in Presence of his Sight ?
- 3 The Tears all Times are my Repast, which from my Eyes do slide ;
Whilst wicked Men cry out so fast, where now is God their Guide ?
- 4 Alas, what Grief it is to think the Freedom once I had !
Therefore my Soul, as at Pit's Brink, most heavy is and sad.

P S A L M XLIII. *Raynham Tune.**Treble & Contra.**Contra 8th, Treble 8th.*

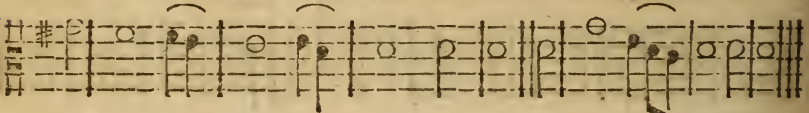
Judge and de-fend my Cause, O Lord, 'gainst them that e-vil be :

*Tenor & Bassus.**Bassus Unison.*

Judge and de-fend my Cause, O Lord, 'gainst them that e-vil be :



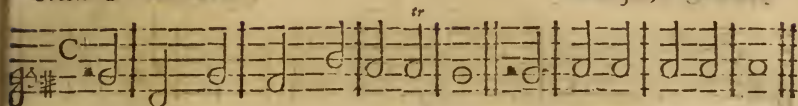
From wick-ed and de-ceit-ful Men, O Lord, de-liver me.



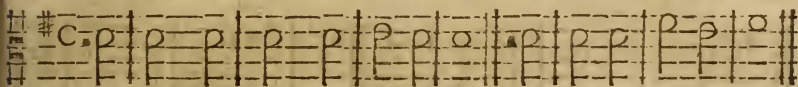
From wick-ed and de--ceit-ful Men, O Lord, de-liver me.



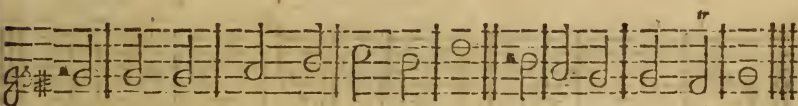
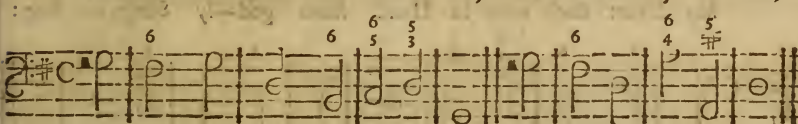
- 2 For of my Strength thou art the God, why am I put from thee?
Why walk I heavily, whilst that my Foe oppresseth me?
- 3 O Lord, send out thy Light and Truth, and lead me with thy Grace;
Which may conduct me to thy Hill, and to thy Dwelling-place.
- 4 Then shall I to thy Altar go, with Joy to worship there:
And on my Harp give Thanks to thee, O God, my God most dear.

P S A L M XLIV. *Peterborough Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

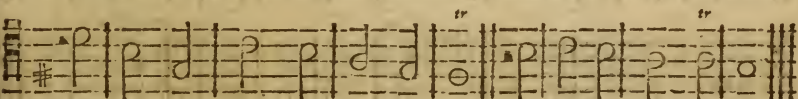
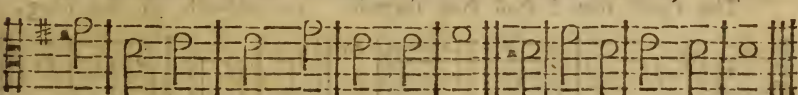
Our Ears have heard our Fathers tell, and rev'rent-ly re-cord,

*Tenor & Bassus.**Bassus Unison.*

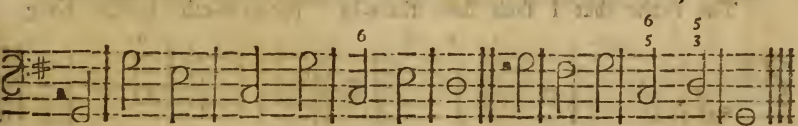
Our Ears have heard our Fathers tell, and rev'rent-ly re-cord,



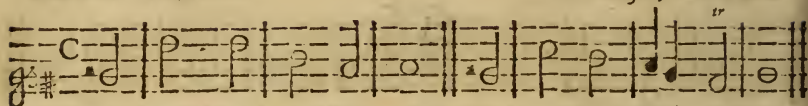
The wond'rous Works that thou hast done in ancient Time, O Lord.



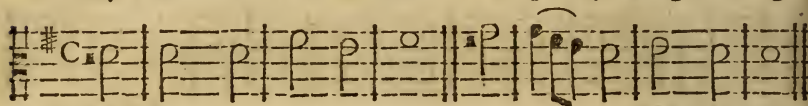
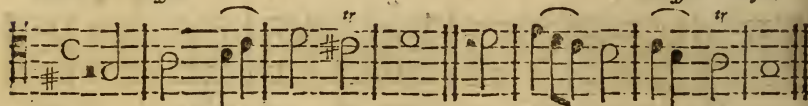
The wond'rous Works that thou hast done in ancient Time, O Lord.



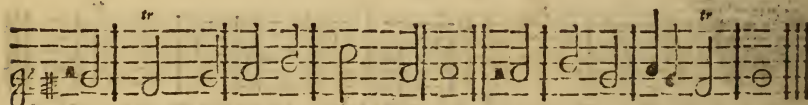
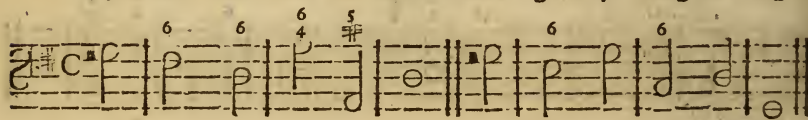
- 2 How thou didst drive the Heathen out with a most pow'rful Hand,
Planting our Fathers in their Place, and gav't to them their Land.
- 3 They conquer'd not by their own Sword the Land wherein they dwell:
But by thy Hand, thy Arm, and Grace, because thou lov'st them well.
- 4 Thou art my King, O God, who sav'd Jacob in sundry wise:
Led with thy Pow'r, we threw down such as did against us rise.

P S A L M XLV. *Graves Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

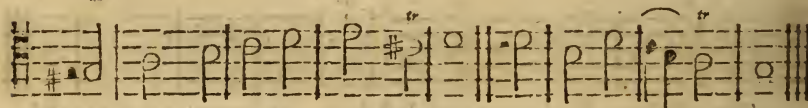
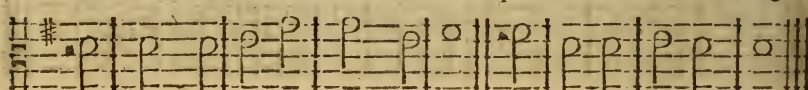
My Heart doth take in Hand some god-ly Song to sing:

*Tenor & Bassus.**Bassus Unifon.*

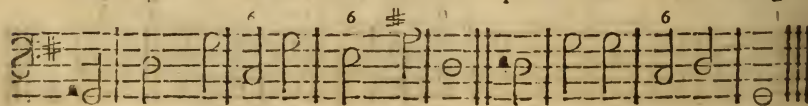
My Heart doth take in Hand some god-ly Song to sing:



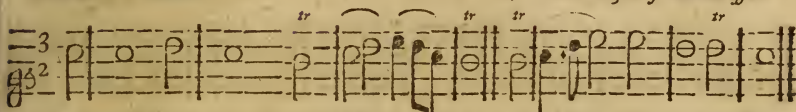
The Praise that I shall shew there-in per-tain-eth to the King.



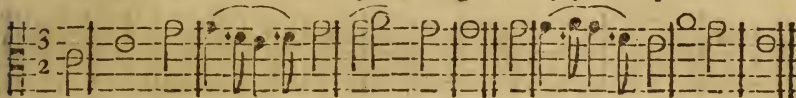
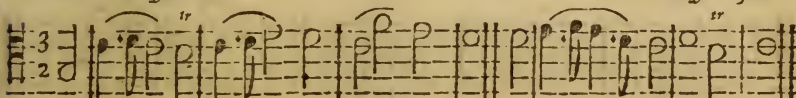
The Praise that I shall shew there-in per-tain-eth to the King.



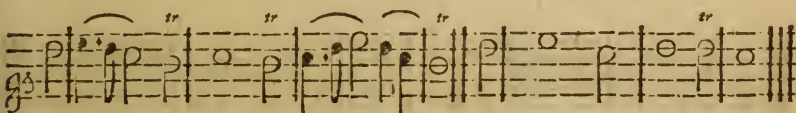
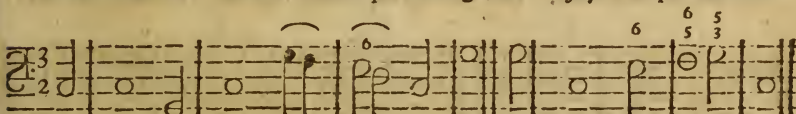
- 2 My Tongue shall be as quick, his Honour to indite,
As is the Pen of any Scribe that useth fast to write.
- 3 O fairest of all Men! thy Lips with Grace are pure:
For God hath blessed thee with Gifts for ever to endure.
- 4 About thee gird thy Sword, O Prince of Might elect:
With Honour, Glory, and Renown, thou art most richly deck'd.

P S A L M XLVII, Verses 5, 6, 7, 8. *South Ockendon Tune.**Treble & Contra.**Contra 8th, Treble 15th from Bassus.*

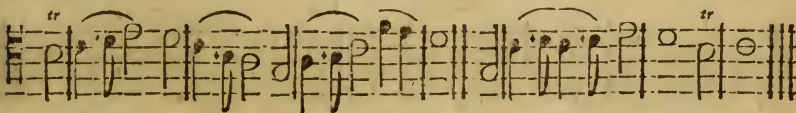
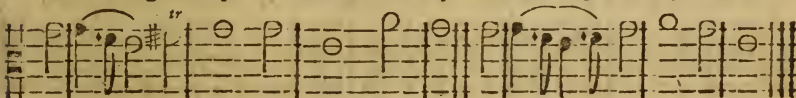
Our God as—cend—ed up on high, with Joy and pleasant Noise;

*Tenor & Bassus.**Bassus 5th.*

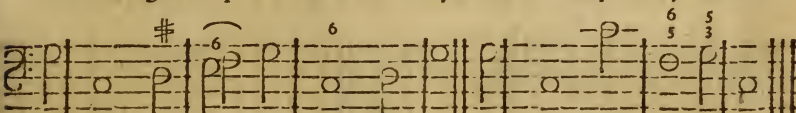
Our God as—cend—ed up on high, with Joy and pleasant Noise;



The Lord goes up a—bove the Sky, with Trum-pet's roy-al Voice.



The Lord goes up a—bove the Sky, with Trum-pet's roy-al Voice.



6 Sing Praises to our God, sing Praise, sing Praises to our King :

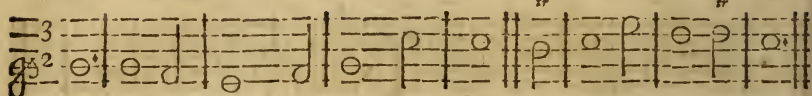
For God is King of all the Earth, all skilful Praises sing.

7 God o'er the Heathen reigns, and sits upon his holy Throne :

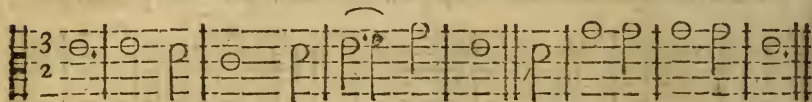
The Princes of the People have them joined ev'ry one

8 To Abram's People ; for our God, who is exalted high,

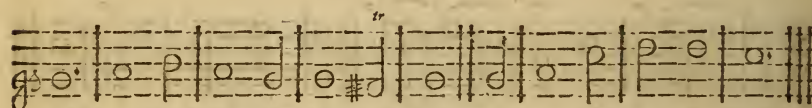
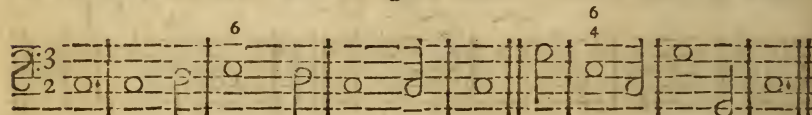
As with a Buckler doth defend the Earth continually.

P S A L M XLVIII. *Colchester Tune.**Treble & Contra.**Contra 3d, Treble 5th.*

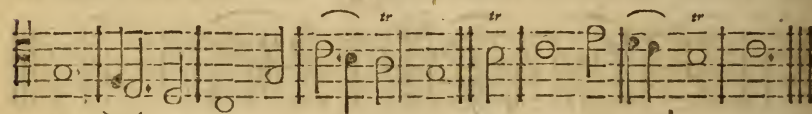
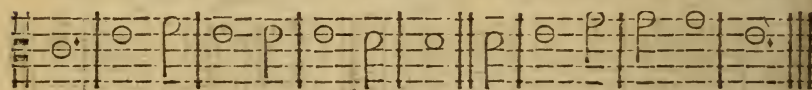
Great is the Lord, and with great Praise to be ad-van-ced still:

*Tenor & Bassus.**Bassus an 8th.*

Great is the Lord, and with great Praise to be ad-van-ced still:



With—in the Ci—ty of our God, up—on his ho—ly Hill.



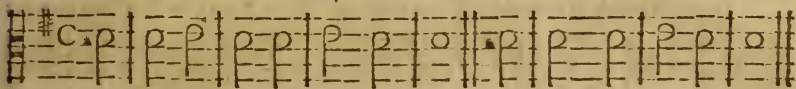
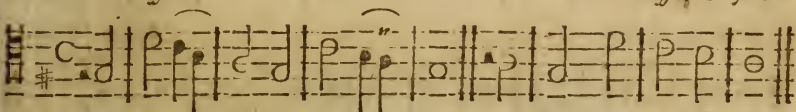
With—in the Ci—ty of our God, up—on his ho—ly Hill.



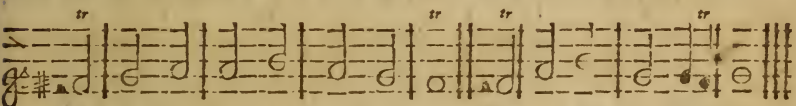
- 2 Mount Sion is a pleasant Place, it gladdeth all the Land :
The City of the mighty King on her north Side doth stand.
- 3 Within the Palaces thereof God is a Refuge known :
For lo, the Kings are gather'd and together they are gone.
- 4 Bur, when they did behold it so, they wonder'd, and they were
Astonish'd much, and suddenly were driven back with Fear.

P S A L M XLIX. *Tilbury Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

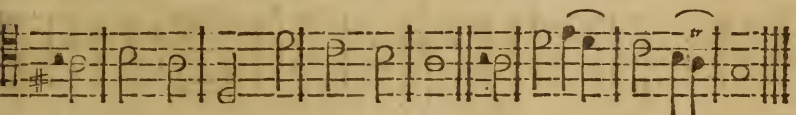
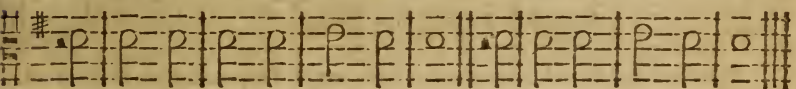
All Peo-ple hearken and give Ear to that which I shall tell :

*Tenor & Bassus.**Bassus Unison.*

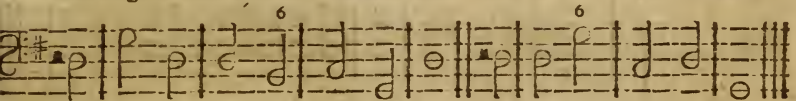
All Peo-ple hearken and give Ear to that which I shall tell :



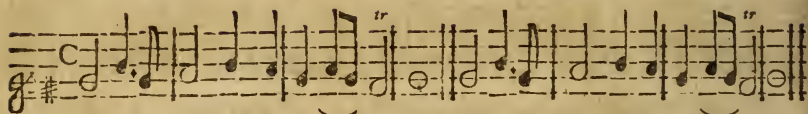
Both High and Low, both Rich and Poor, that in the World do dwell.



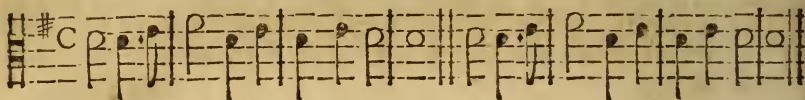
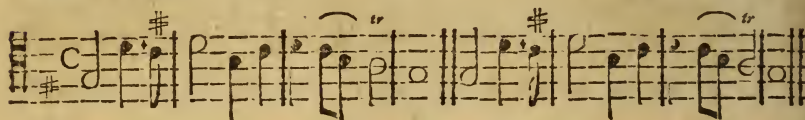
Both High and Low, both Rich and Poor, that in the World do dwell :



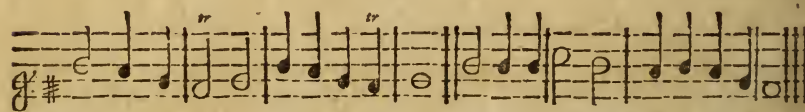
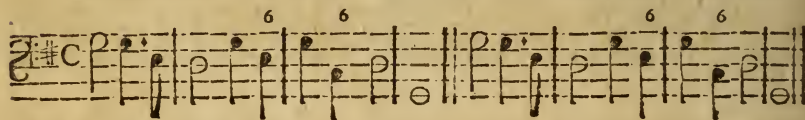
- 2 For why ? my Mouth shall make Discourse of many Things most wise ;
In Understanding shall my Heart its Study exercise.
- 3 I will incline mine Ear to know the Parable so dark :
And open all my doubtful Speech in Metre on my Harp.
- 4 Wherefore should I Affliction fear, or any careful Toil :
Or else my Foes which at my Heels do press my Life to spoil.

P S A L M L. *Willingale Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

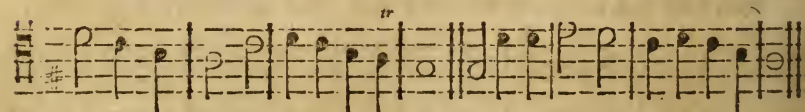
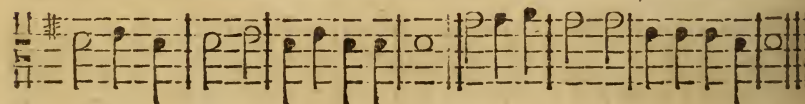
The mighty God, th'E-ter-nal hath thus spoke, and all the World he will call and provoke :

*Tenor & Bassus.**Bassus Unison.*

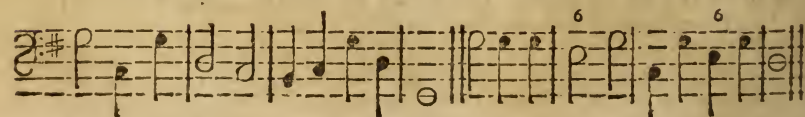
The mighty God, th'E-ter-nal hath thus spoke, and all the World he will call and provoke :



Ev'n from the East, and so forth to the West, out of Sion, which Place he liketh best,

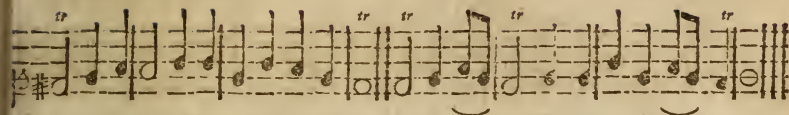


Ev'n from the East, and so forth to the West, out of Si-on, which Place he liketh best,

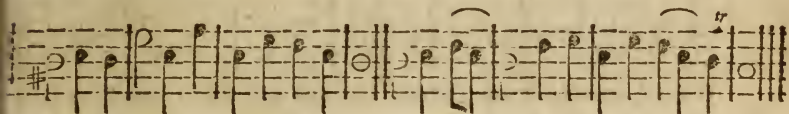
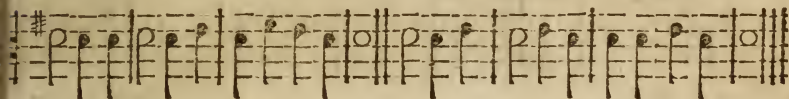


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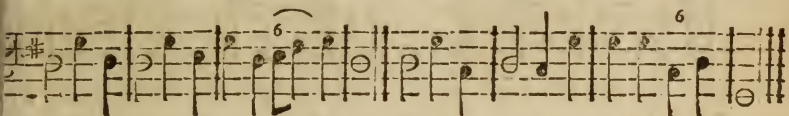
Continued.



God will appear in beauty most ex-cel-lent, our God will come before that long Time be spent.



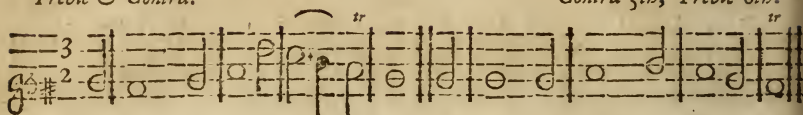
God will appear in Beauty most ex-cel-lent, our God will come before that long Time be spent.



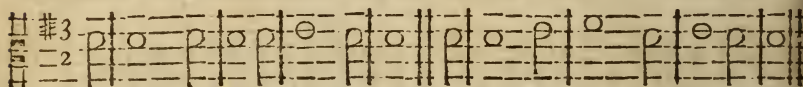
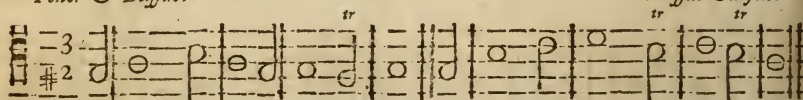
- 2 Devouring Fire shall go before his Face,
 A great Tempest shall round about him trace :
 Then shall he call the Earth, and the Heav'ns bright,
 To judge his Folk with Equity and Right :
 Saying, go to, and now my Saints assemble,
 My Pact they keep, their Gifts do not dissemble.

G L O R I A P A T R I.

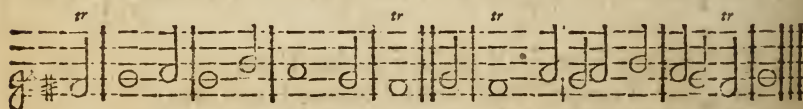
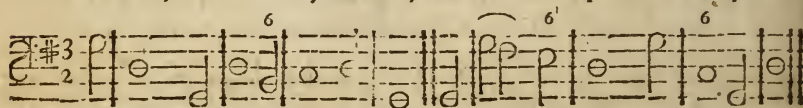
*To Father, Son, and Spirit ever blest,
 Immortal Praise and Glory be address ;
 As it hath been in Ages long ago,
 So it is now, and shall continue so,
 To the last Bounds of Date and Time extended,
 And shall endure when Time his Course has ended.*

P S A L M LI. *Buckland Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

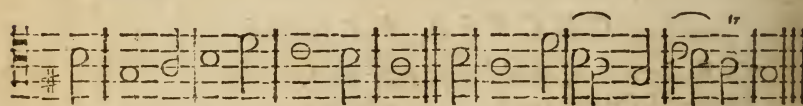
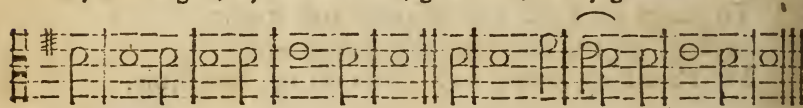
O Lord, con-si-der my Distrefs, and now with Speed some Pi-ty take

*Tenor & Bassus.**Bassus Unifon.*

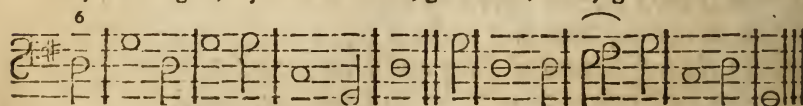
O Lord, con-si-der my Distrefs, and now with Speed some Pi-ty take :



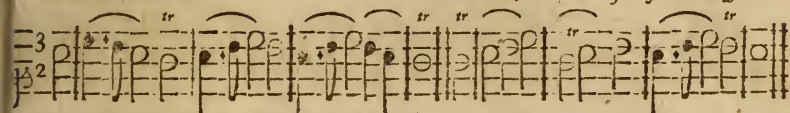
My Sins forgive, my Faults redrefs, good Lord, for thy great Mercies Sake.



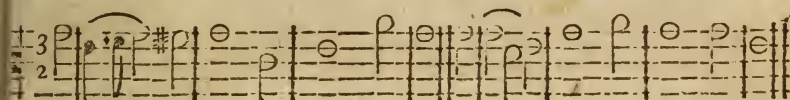
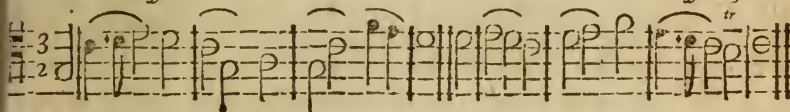
My Sins forgive, my Faults re-drefs, good Lord, for thy great Mercies Sake.



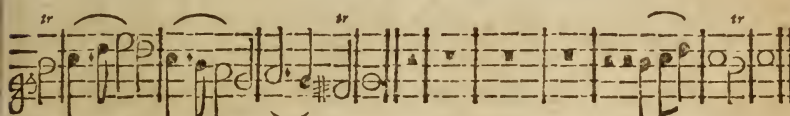
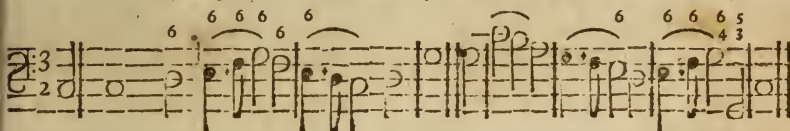
- 2 Wash me, O Lord, and make me clean from this unjust and sinful Act ;
And purify me once again from this foul Crime and bloody Fact.
- 3 Remorse and Sorrow do constrain me to acknowledge my Excess ;
Because my Sin doth still remain before my Face without Release.
- 4 Against thee only have I sinn'd, and done this Evil in thy Sight ;
And if I should no Mercy find, yet were thy Judgments just and right.

PSALM LI, Verses 15, 16, 17, 18, 19. *Moreton Tune.**Treble & Contra.**Contra 12th, Treble 15th from Bassus.*

Touch thou my Lips, my Tongue un—ty, O Ld, which art the on—ly Key,

*Tenor & Bassus.**Bassus 5th.*

Touch thou my Lips, my Tongue un—ty, O Ld, which art the on—ly Key,



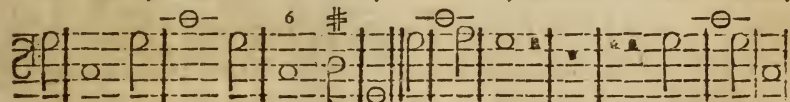
And then my Mouth shall tes—ti—fy

and Praise away.



And then my Mouth shall tes—ti—fy

thy wond'rous Works and Praise away.

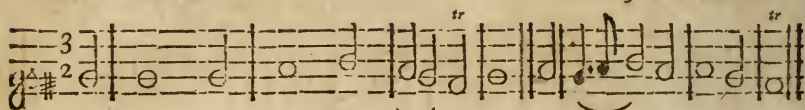


thy wond'rous Works

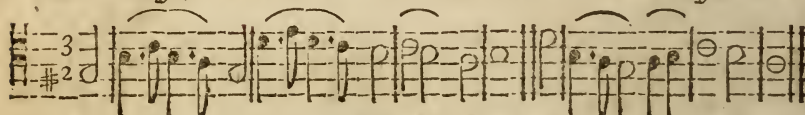
and Praise away.

16 And as for outward Sacrifice, I would have offer'd many one ;
But thou esteem'st them of no Price, and therein Pleasure takest none.

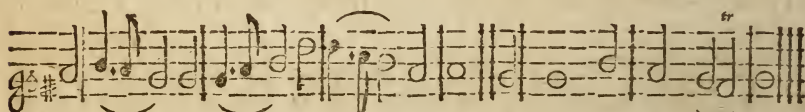
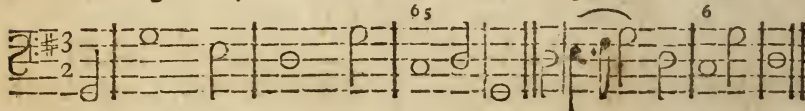
17 The heavy Heart, the Mind oppress'd, O Lord, thou never dost reject ;
This Sacrifice indeed is best, and chiefly that thou dost expect, &c.

PSALM LVI, Verſes 10, 11, 12, 13. *Blackmore Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

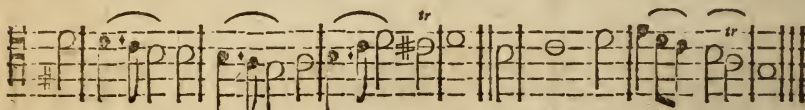
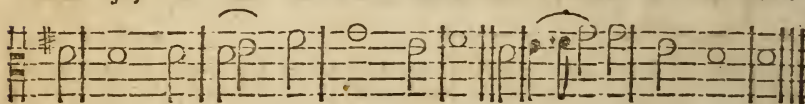
I glo—ry in the Word of God, to praise it I accord ;

*Tenor & Bassus.**Bassus 8th.*

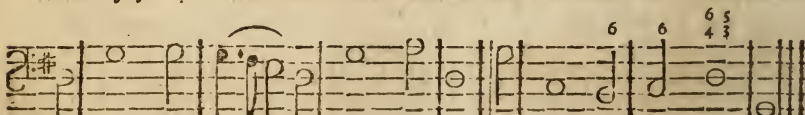
I glo—ry in the Word of God, to praise it I accord ;



With Joy I will de—clare abroad the Pro—mise of the Lord.

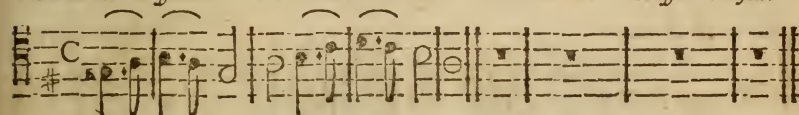
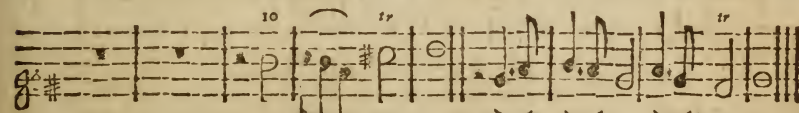
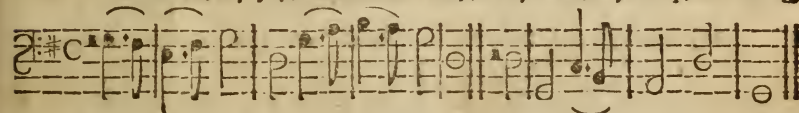
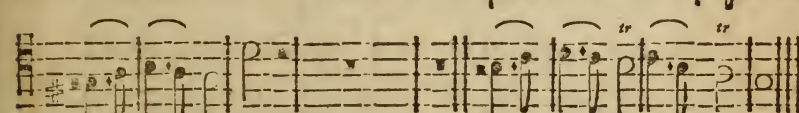
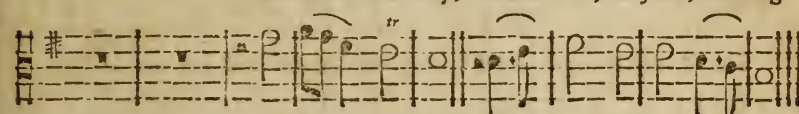


With Joy I will de—clare abroad the Pro—mise of the Lord.

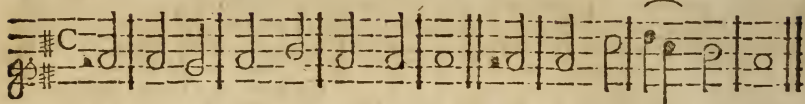


- 11 I trust in God the Lord, and say, as I before began,
The Lord he is my Help and Stay, I do not care for Man.
12 I will perform with Heart most free my Vows to God always ;
And I, O Lord, all Times to thee will offer Thanks and Praise.
13 My Soul from Death thou dost defend, and keep'st my Feet upright,
That I before thee may ascend, with such as live in Light.

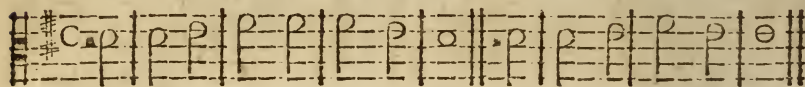
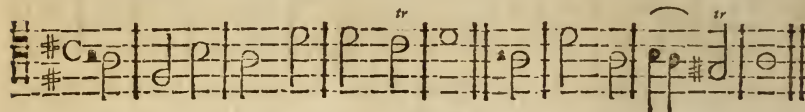
P S A L M

P S A L M LVII, Verses 10, 11, 12, 13. *Lincoln Tune.**Treble & Contra.**my Lute, my Harp, and String,**Tenor & Bassus.**Bassus Unison.**A—wake, my Joy, a—wake, I say, my Lute, my Harp, and String,**be—fore the Day, will rise, re-joyce, and sing.**And I my-self, be--fore the Day, will rise, re-joyce, and sing.*

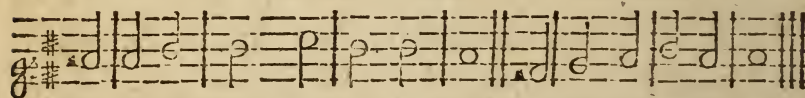
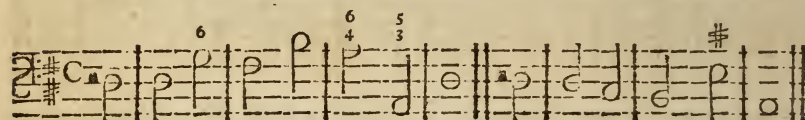
- 11 Among the People I will tell the Goodness of my God ;
And shew his Praise that doth excel in Heathen Lands abroad.
- 12 His Mercy doth extend as far as the Heav'ns all are high :
His Truth as high as any Star that shineth in the Sky.
- 13 Set forth and shew thyself, O God, above the Heav'ns most bright :
Exalt thyself on Earth abroad, thy Majesty and Might.

P S A L M LXII, Verses 7, 8. *St. Ann's Tune.**Treble & Contra.**Contra 8th, Treble 12th from Bassus.*

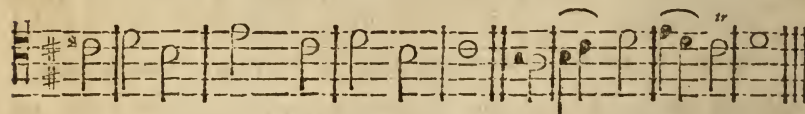
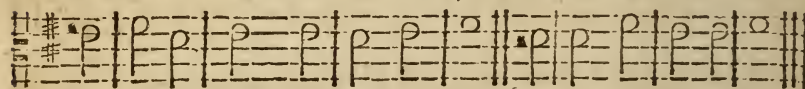
My Glo-ry and Sal—va—tion doth on him a—lone de—pend :

*Tenor & Bassus.**Bassus 5th.*

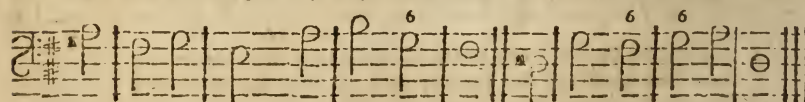
My Glo-ry and Sal—va—tion doth on him a—lone de—pend :



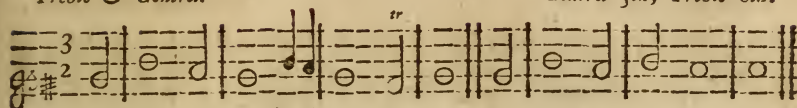
He is my Strength, my Stay, my Wealth, and still doth me de—fend.



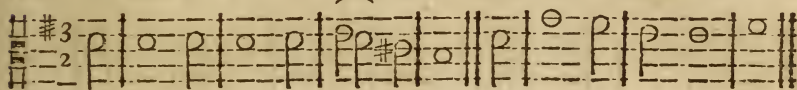
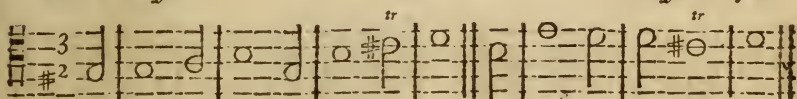
He is my Strength, my Stay, my Wealth, and still doth me de—fend.



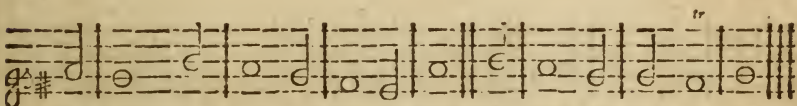
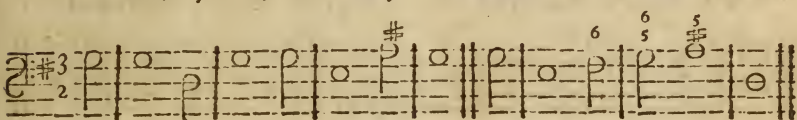
8 O put your Trust in him alway, ye Folk, with one Accord :
 Pour out your Hearts to him, and say, our Trust is in the Lord.

P S A L M LXIII. *Namure Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

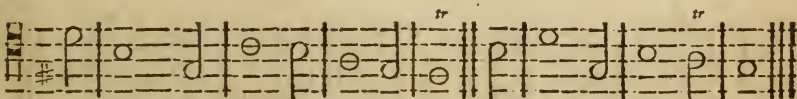
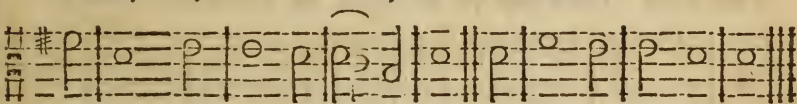
O God, my God, I ear—ly seek to come to thee in Haste :

*Tenor & Bassus.**Bassus Unison.*

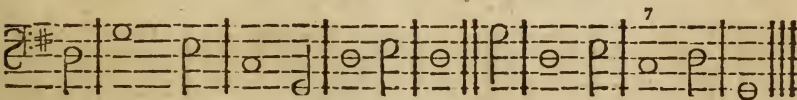
O God, my God, I ear—ly seek to come to thee in Haste :



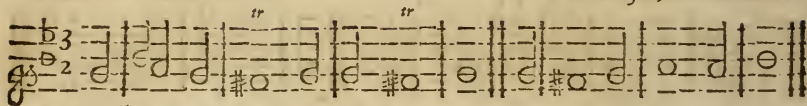
For why ? my Soul and Bo-dy both, do thirst of thee to taste.



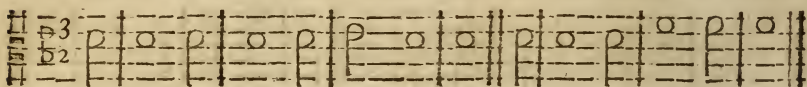
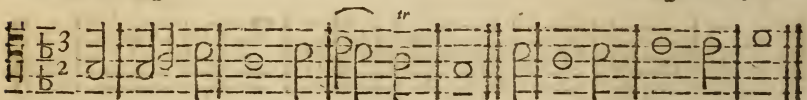
For why ? my Soul and Bo-dy both, do thirst of thee to taste.



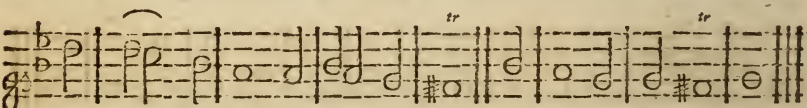
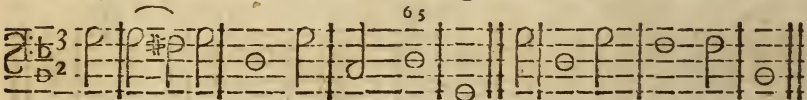
- 2 And in this barren Wilderness, where Waters there are none,
My Flesh is parch'd for Thought of thee, for thee I wish alone.
- 3 That I might see yet once again thy Glory, Strength, and Might,
As I was wont it to behold within thy Temple bright.
- 4 For why ? thy Mercies far surmount this Life and wretched Days :
My Lips therefore shall give to thee due Honour, Laud, and Praise.

P S A L M LXV. *Stafford Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

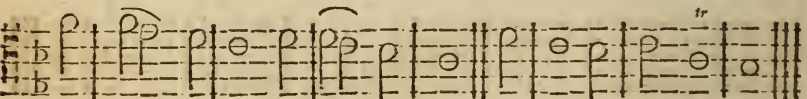
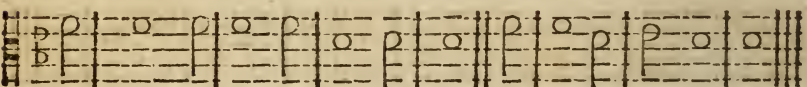
Thy Praise a—lone, O Lord, doth reign in Si—on, thine own Hill:

*Tenor & Bassus.**Bassus Unison.*

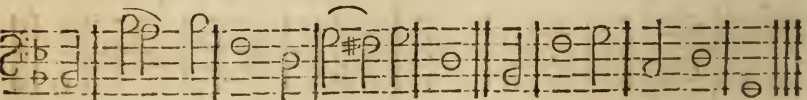
Thy Praise a—lone, O Lord, doth reign in Si—on, thine own Hill:



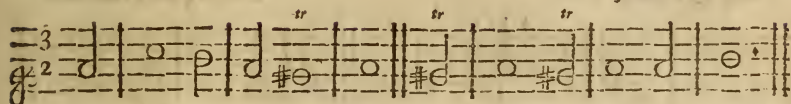
Their Vows to thee they do main—tain, and Pro—mi—ses ful—fil.



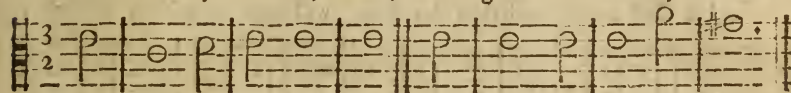
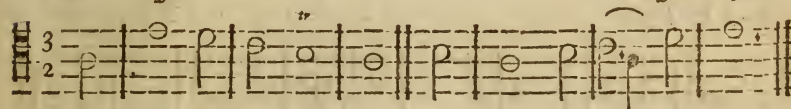
Their Vows to thee they do main—tain, and Pro—mi—ses ful—fil.



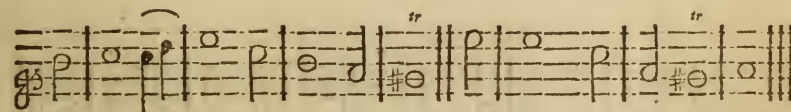
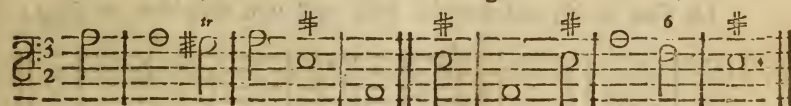
- 2 For that thou dost their Pray'rs still hear, and dost thereto agree ;
The People all, both far and near, with Trust shall come to thee.
- 3 Our wicked Life so far exceeds, that we shall fall therein :
But, Lord, forgive our great Misdeeds, and purge us from our Sin.
- 4 The Man is blest whom thou dost chuse within thy Courts to dwell ;
Thy House and Temple he shall use with Pleasures that excel.

P S A L M LXVII. *Guildford Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

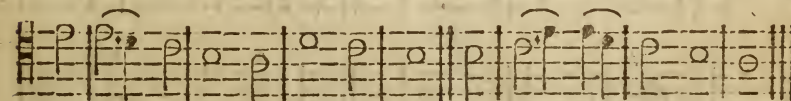
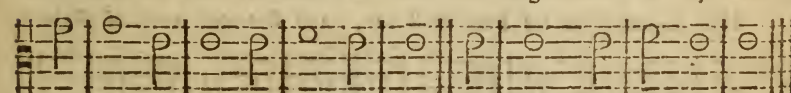
Have Mer-cy on us, Lord, and grant to us thy Grace:

*Tenor & Bassus.**Bassus Unison.*

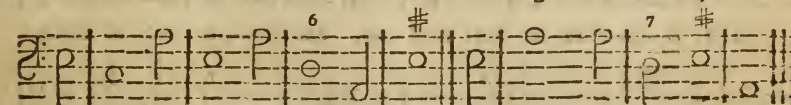
Have Mer-cy on us, Lord, and grant to us thy Grace:



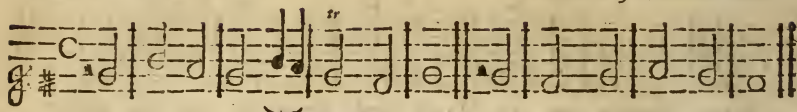
To shew to us do thou ac—cord the Bright-ness of thy Face.



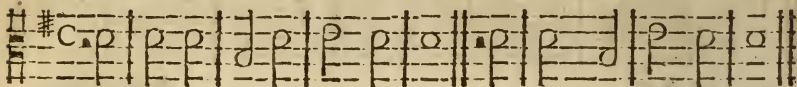
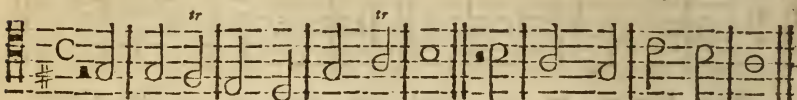
To shew to us do thou ac—cord the Bright-ness of thy Face.



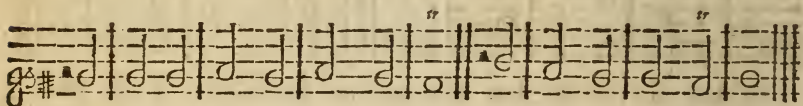
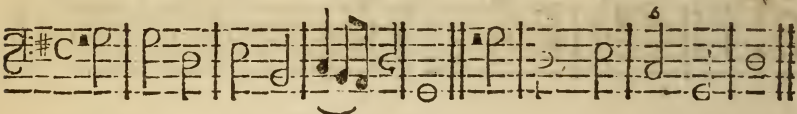
- 2 That all the Earth may know the Way to godly Weaith;
And all the Nations here below may see thy saving Health.
- 3 Let all the World, O God, give Praise unto thy Name;
And let the People all abroad extol and laud the same.
- 4 Throughout the World so wide, let all rejoice with Mirth:
For thou with Truth and Right dost guide the Nations of the Earth.

P S A L M LXVIII. *Proper Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

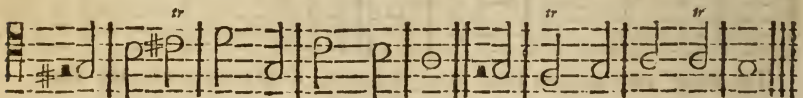
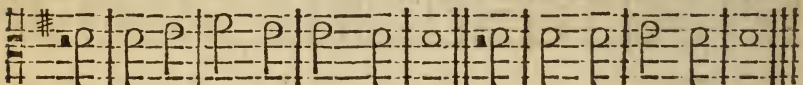
Let God a--rise, and then his Foes will turn themselves to flight;

*Tenor & Bassus.**Bassus Unison.*

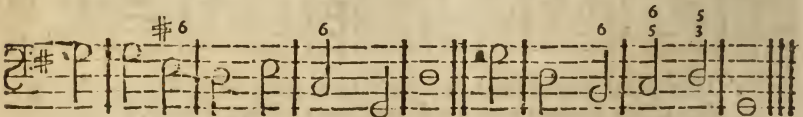
Let God a--rise, and then his Foes will turn themselves to flight;



His E--ne--mies for Fear shall run, and scat--ter out of Sight.



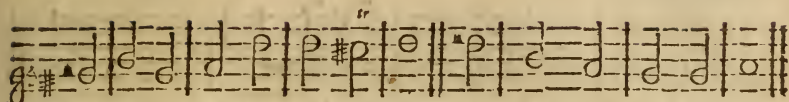
His E--ne--mies for Fear shall run, and scat--ter out of Sight.



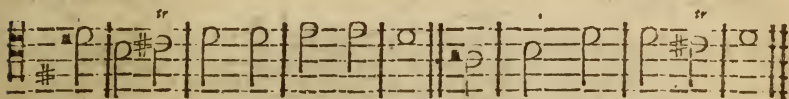
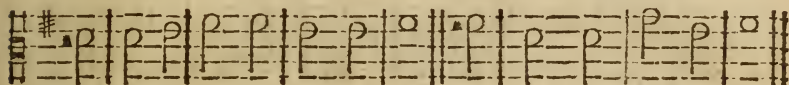
3 But righteous Men before the Lord shall heartily rejoice;
They shall be glad and merry all, and chearful in their Voice.

Continued.

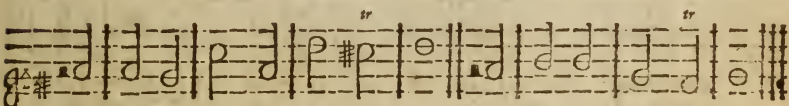
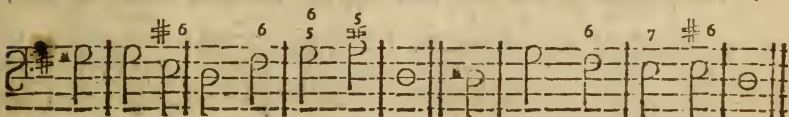
Continued.



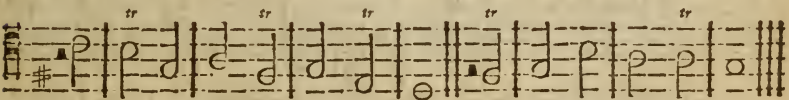
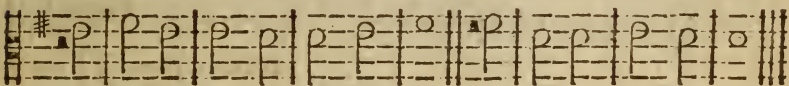
And as the Fire doth melt the Wax, and Wind blows Smoke a--way ;



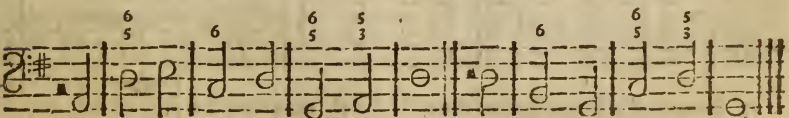
And as the Fire doth melt the Wax, and Wind blows Smoke a--way ;



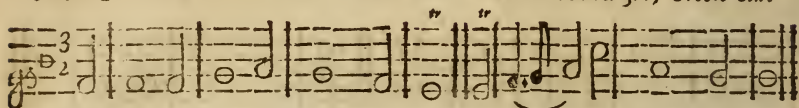
So in the Pre-sence of the Lord the Wicked shall de--cay.



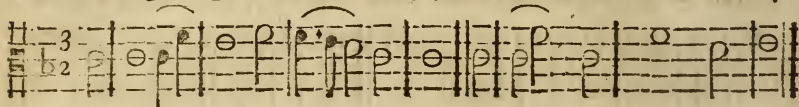
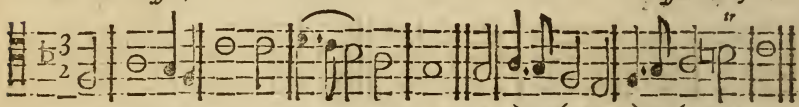
So in the Pre-sence of the Lord the Wicked shall de--cay.



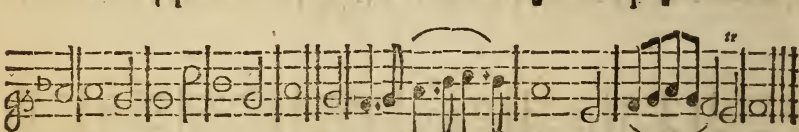
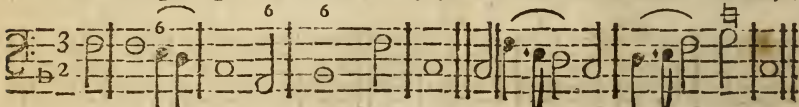
4 Sing Praise, sing Praise unto the Lord, who rideth on the Sky :
Extol the great Jehovah's Name, and him still magnify.

PSALM LXVIII, Verses 26, 27, 29, 30. *Laindon Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

The Singers go be—fore with Joy, the Min—strels make no Stay ;

*Tenor & Bassus,**Bassus Unison.*

The Sin—gers go be—fore with Joy, the Min—strels make no Stay ;



And in the Midst the Damsels do with Tim—brels sweet—ly play,



with Timbrels sweet—ly play.



And in the Midst the Damsels do with Tim—brels sweet—ly play,



27 Now in the Congregation thou, O Iſr'el, praise the Lord,
And Jacob's whole Posterity agree with one Accord.

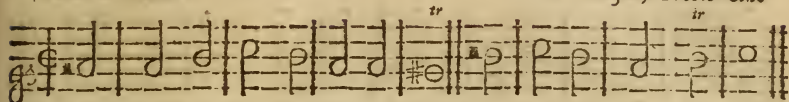
29 Thy God hath sent forth Strength for thee ; O God, make firm and sure
The Thing that thou hast wrought in us for ever to endure.

30 Then in thy Temple Gifts will we offer to thee, O Lord ;
And in thy own Jerusalem praise thee with one Accord.

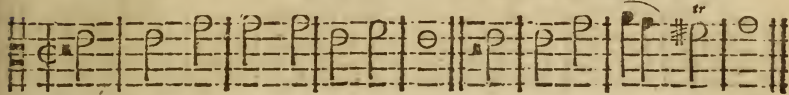
P S A L M LXXIII, Verses 23, 24, 25, 26. *Boston Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

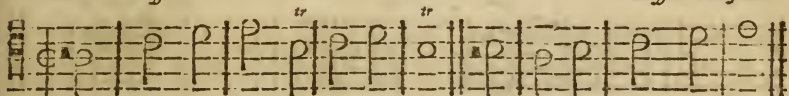


What Thing is there that I can wish, but thee in Heav'n a--bove?

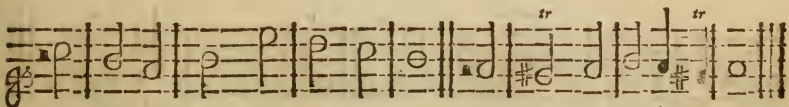
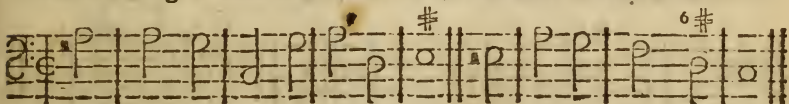


Tenor & Bassus.

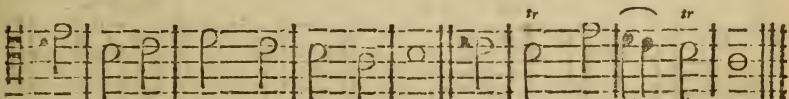
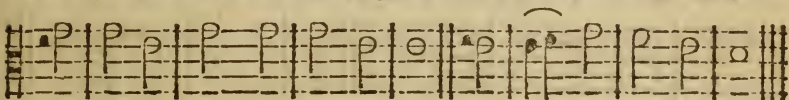
Bassus Unison.



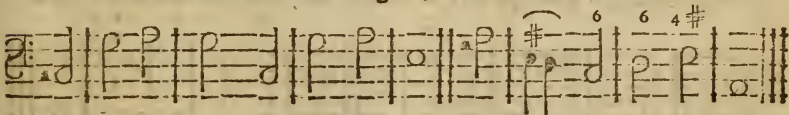
What Thing is there that I can wish, but thee in Heav'n a--bove?



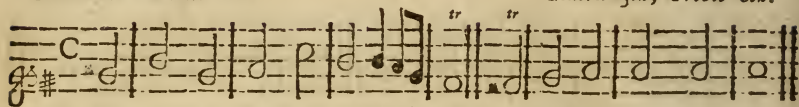
And in the Earth there no-thing is, like thee that I can love.



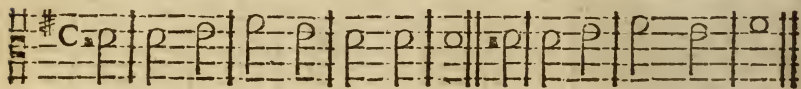
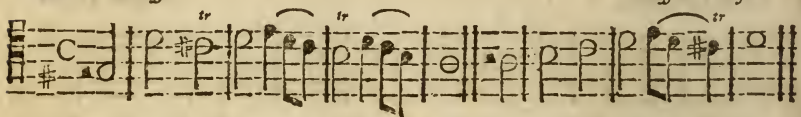
And in the Earth there no-thing is, like thee that I can love.



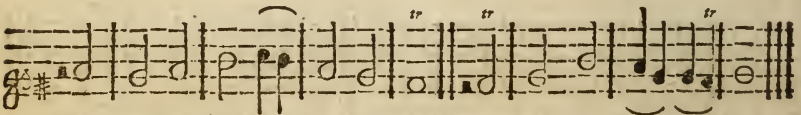
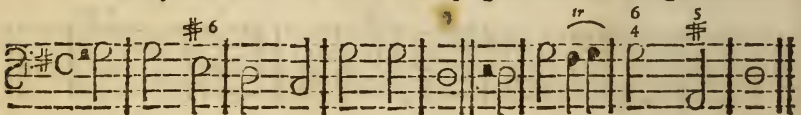
- 24 My Flesh and Spirit both do fail, but God will me restore ;
 For of my Heart he is the Strength and Portion evermore.
 25 But lo ! all such as thee forsake, thou shalt destroy each one ;
 And those that trust in any Thing, saving in thee alone.
 26 Therefore I will draw near to God, and ever with him dwell ;
 In God alone I put my Trust, his Wonders I will tell.

P S A L M LXXX. *Rumford Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

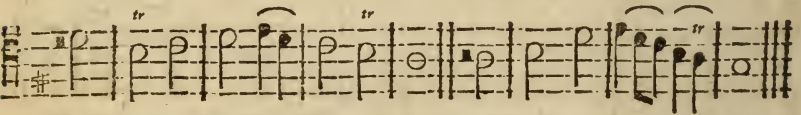
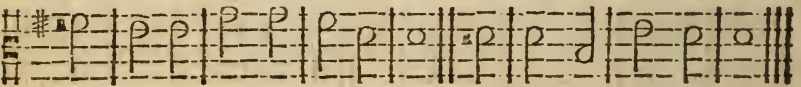
Thou Shepherd, that dost If—r'el keep, give Ear and take good Heed

*Tenor & Bassus.**Bassus Unison.*

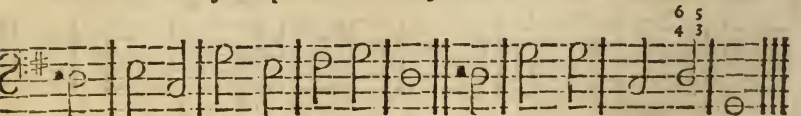
Thou Shepherd, that dost If—r'el keep, give Ear and take good Heed ;



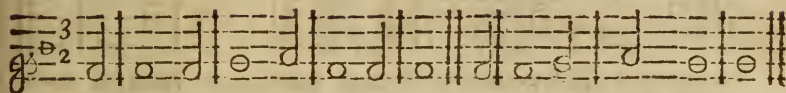
Who lead—est Jo—seph like a Sheep, and dost him watch and feed.



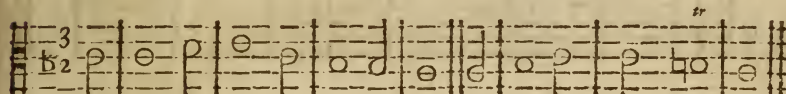
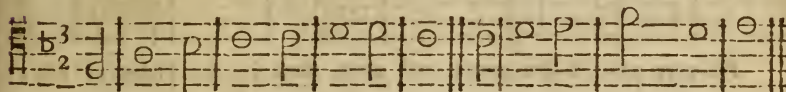
Who lead—est Jo—seph like a Sheep, and dost him watch and feed.



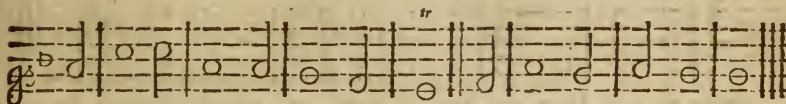
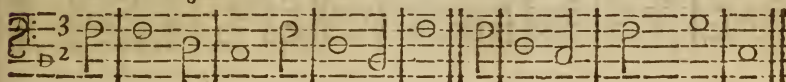
- 2 And thou, O Lord, whose Seat is set on Cherubims most bright,
Shew forth thyself, and do not let ; send down thy Beams of Light ;
- 3 Before Ephr'im and Benjamin, Manasses in likewise ;
To shew thy Pow'r do thou begin ; come, help us, Lord, arise.
- 4 Direct our Hearts by thy good Grace, convert us unto thee ;
Shew us the Brightness of thy Face, and then full safe are we.

P S A L M LXXXI. *Proper Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

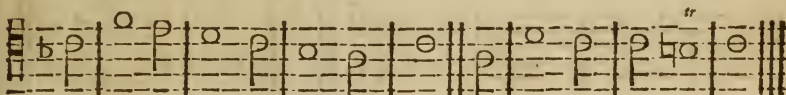
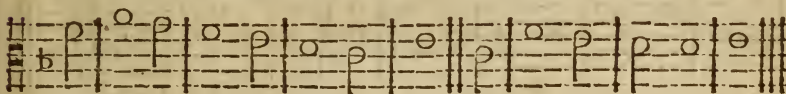
Be light and glad, in God re-joice, who is our Strength and Stay :

*Tenor & Bassus.**Bassus Unison.*

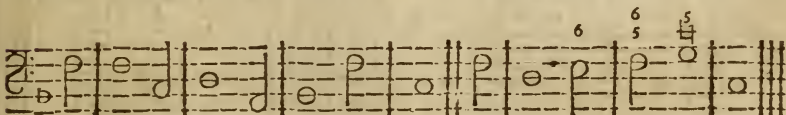
Be light and glad, in God re-joice, who is our Strength and Stay :



Be joy-ful and lift up your Voice to Ja-cob's God al-way.



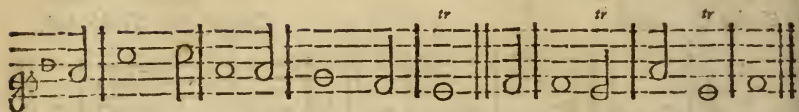
Be joy-ful and lift up your Voice to Ja-cob's God al-way.



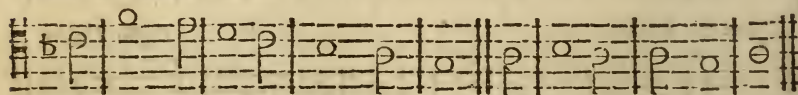
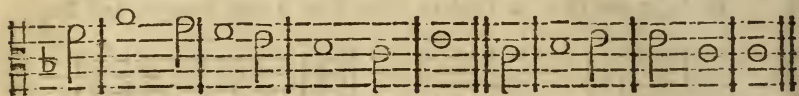
3 Blow as it were in the new Moon, with Trumpets of the best,
As it is used to be done at any solemn Feast.

Continued.

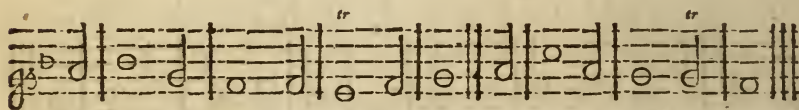
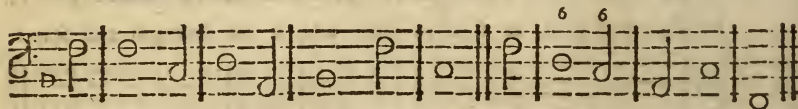
Continued.



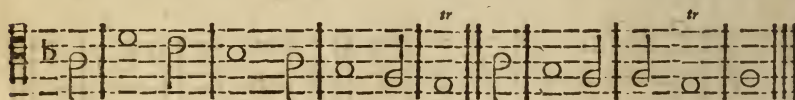
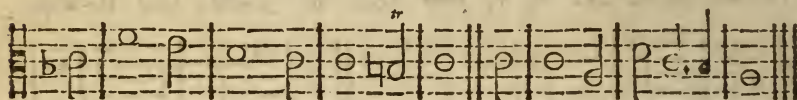
Pre-pare your In-stru-ments most meet, some joy-ful Psalm to sing;



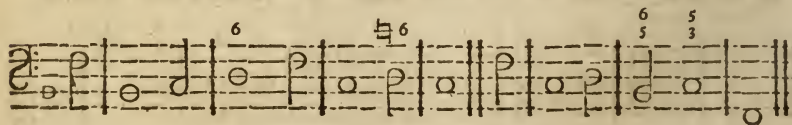
Pre-pare your In-stru-ments most meet, some joy-ful Psalm to sing;



Strike up with Harp and Lute so sweet, on ev'-ry plea-sant String.



Strike up with Harp and Lute so sweet, on ev'-ry plea-sant String.

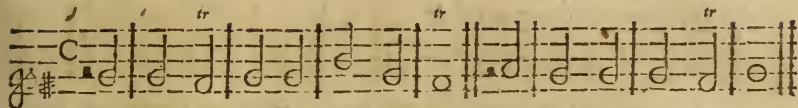


4 For this is unto Israel, a Statute, which was made
By Jacob's God, and must full well be evermore obey'd.

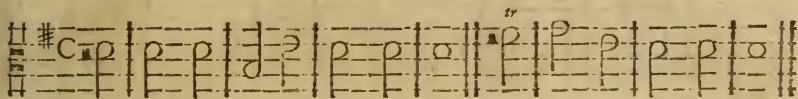
P S A L M LXXXIV. Colchester Tune.

Treble & Contra.

Contra 5th, Treble 8th.

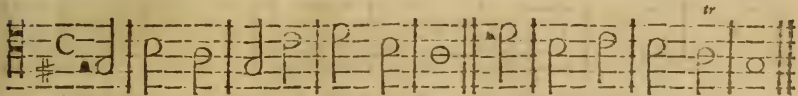


How plea-sant is thy Dwelling-place, O Lord of Hosts, to me!

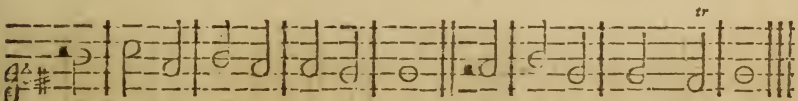
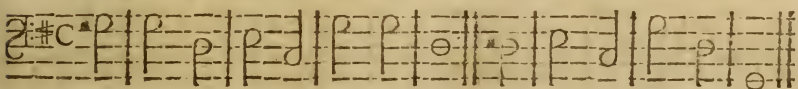


Tenor & Bassus.

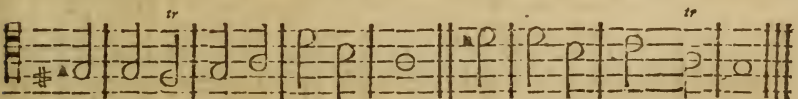
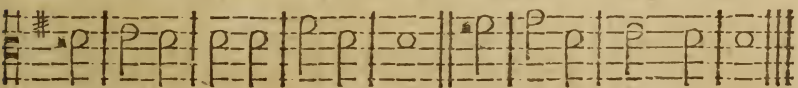
Bassus Unison.



How plea-sant is thy Dwelling-place, O Lord of Hosts, to me!



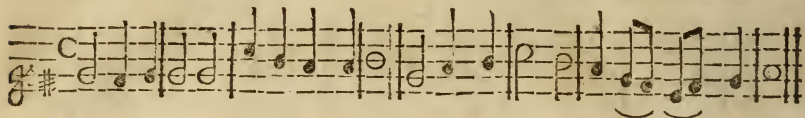
The Ta-ber--na-cles of thy Grace, how pleasant, Lord, they be.



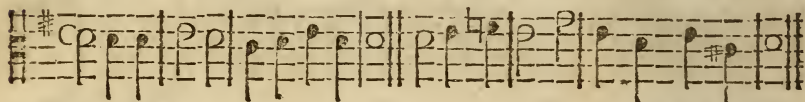
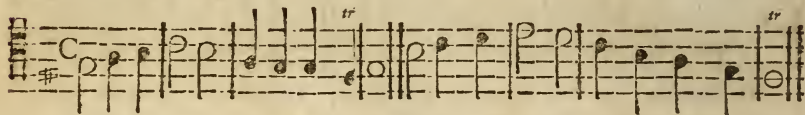
The Ta-ber--na-cles of thy Grace, how pleasant, Lord, they be!



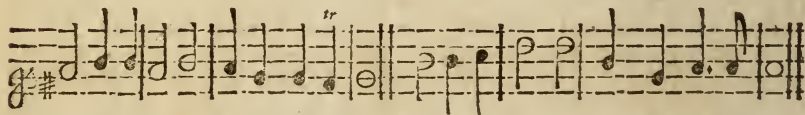
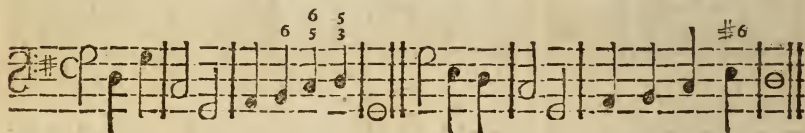
- 2 My Soul doth long full sore to go into thy Courts abroad;
My Heart and Flesh cry out also for thee the living God.
- 3 The Sparrows find a Room to rest, and save themselves from Wrong;
The Swallow also hath a Nest wherein to keep her Young.
- 4 These Birds full nigh thy Altar may have Place to sit and sing:
O Lord of Hosts! thou art alway my only God and King.

P S A L M CXXIV. *Proper Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

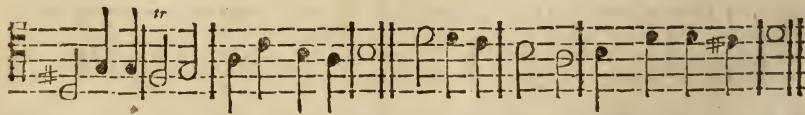
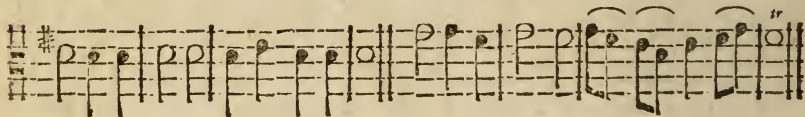
Now If--ra-el may say, and that tru-ly, if that the Lord had not our Cause maintain'd,

*Tenor & Bassus.**Bassus Unison.*

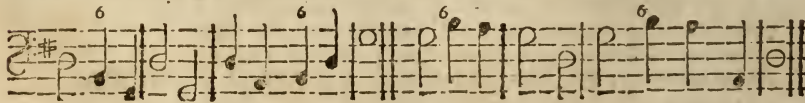
Now If--ra-el may say, and that tru-ly, if that the Lord had not our Cause maintain'd,



If that the Ld had not our Right sustain'd, when all the World a--gainst us fu--riouf--ly,

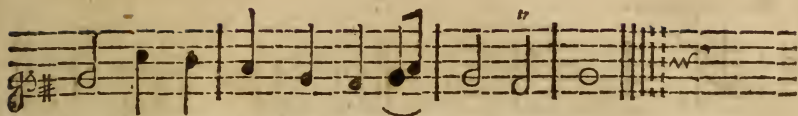


If that the Ld had not our Right sustain'd, when all the World a--gainst us fu--riouf--ly,

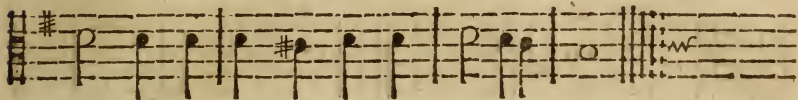


Continued.

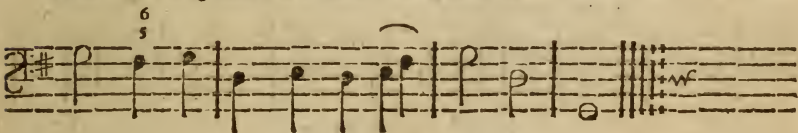
Continued.



Made their Uproars, and said, we should all die.



Made their Uproars, and said, we should all die.

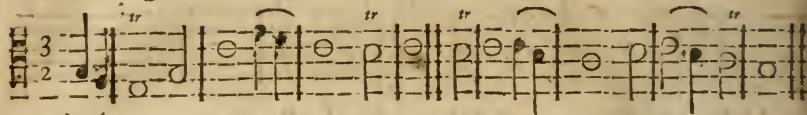


II.

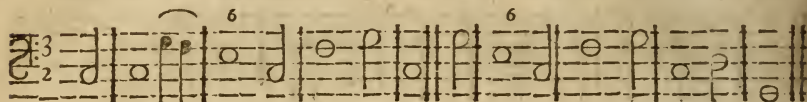
Then long ago they had devour'd us all,
 And swallow'd quick, for ought that we could deem :
 Such was their Rage, as we might well esteem.
 And as the Floods with mighty Force do fall,
 So had they now our Lives e'en brought to Thrall.

III.

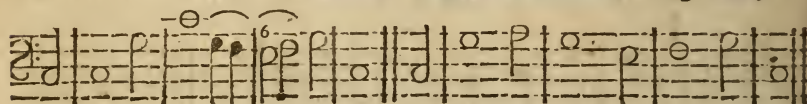
The raging Streams most proud in roaring Noise,
 Had long ago o'erwhelm'd us in the Deep :
 Praised be God, who doth us safely keep
 From bloody Teeth, and their most cruel Voice,
 Which as a Prey to eat us would rejoice.

P S A L M CXXV. *Dagenham Tune.**Tenor & Bassus.*

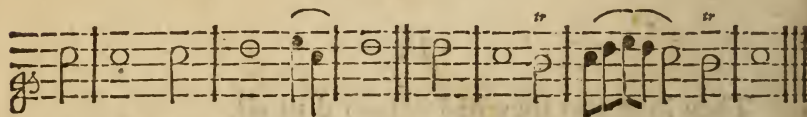
Such as in God the Lord do trust, as Si-on Mount do firm-ly stand,



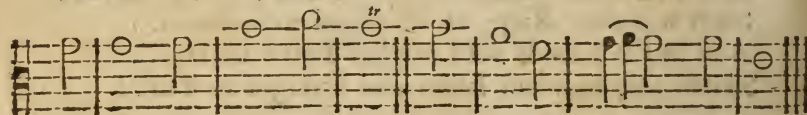
And be re-mov-ed at no Hand ; the Lord will count them right and just :



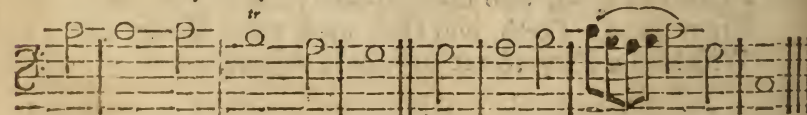
C H O R U S.



So that they may be sure, for e-ver to en-dure.



So that they may be sure, for e-ver to en-dure.

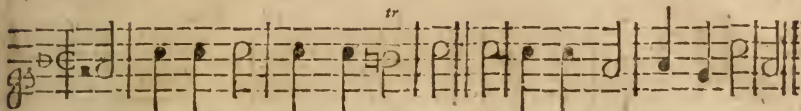


2 As many Mountains huge and steep, Jerusalem about do close ;
 So will the Lord do unto those, who on his godly Will do wait :
 Such are to him so dear, they never need to fear.

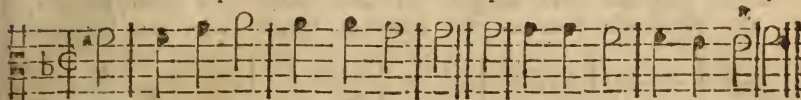
P S A L M CXXV. Second Metre.

Treble & Contra.

Contra 8th, Treble 10th.

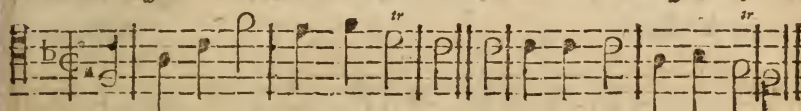


Those that do place their Con-fi-dence, up-on the Lord our God on-ly,

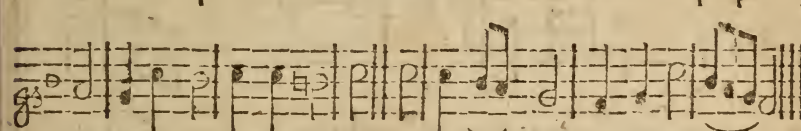
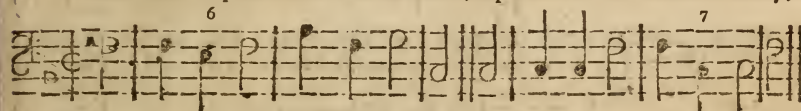


Tenor & Bassus.

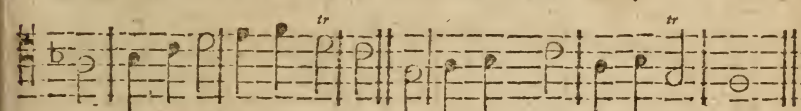
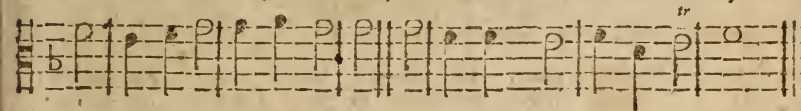
Bassus Unison.



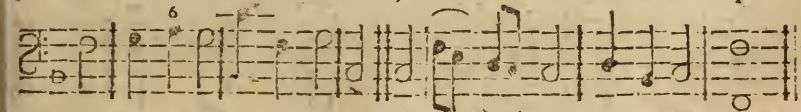
Those that do place their Con-fi-dence, up-on the Lord our God on-ly,



And flee to him for their Defence, in all their Need and Mi-se-ry.



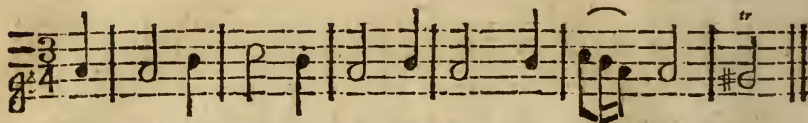
And flee to him for their Defence, in all their Need and Mi-se-ry.



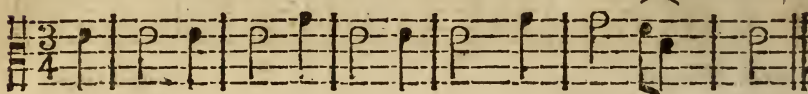
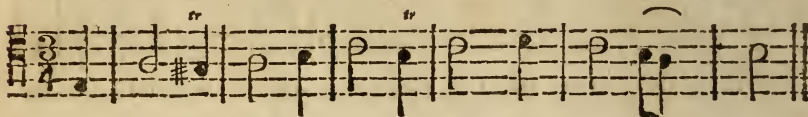
2 Their Faith is sure, still to endure, grounded on Christ the Corner-stone :
 Mov'd with no Ill, but standeth sure, stedfast like to the Mount Sion.

3 And as about Jerusalem the mighty Hills do it compass,
 So that no Foes can come to them, to hurt that Town in any Case ;

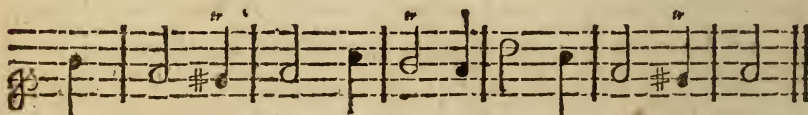
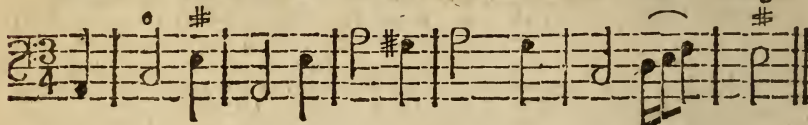
4 So God indeed, in ev'ry Need, his faithful People doth defend,
 Standing them by, assuredly, from this Time forth World without End.

P S A L M CXXVI. *High Wickham Tune.**Treble & Contra.**Contra 12th, Treble 15th from Bassus.*

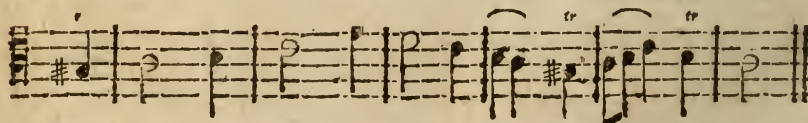
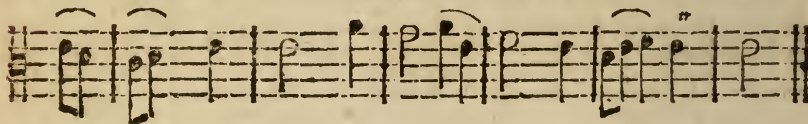
When that the Lord a—gain his Si—on had forth brought,
His Work was such as did surmount Man's Heart and Thought.

*Tenor & Bassus.**Bassus 5th.*

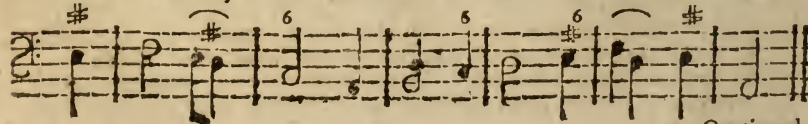
When that the Lord a—gain his Si—on had forth brought,
His Work was such as did surmount Man's Heart and Thought.



From Bon—dage great, and al—so Ser—vi—tude ex—tream :
So that they were much like to them that us'd to dream :

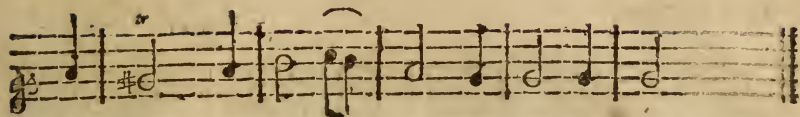


From Bon—dage great, and al—so Ser—vi—tude ex—tream :
So that they were much like to them that us'd to dream :

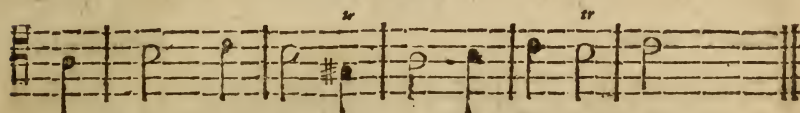
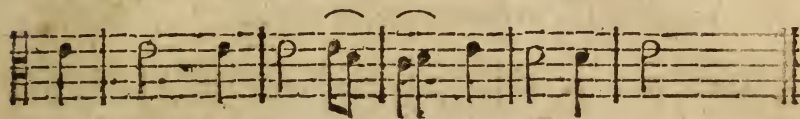


Continued.

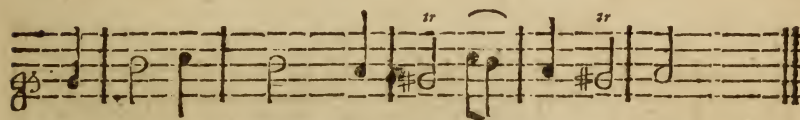
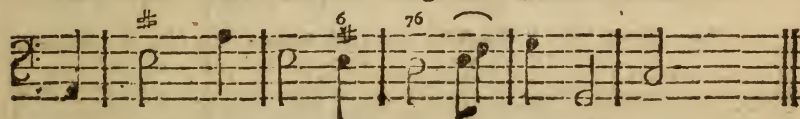
Continued.



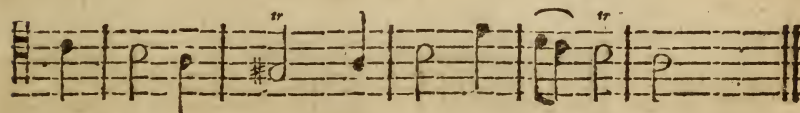
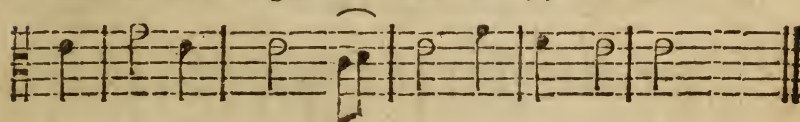
Our Mouths were all with Laugh-ter fill-ed then,



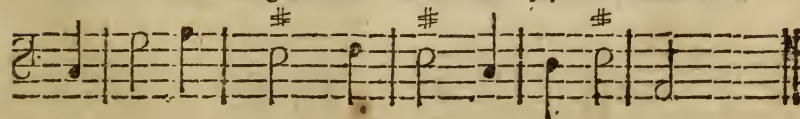
Our Mouths were all with Laugh-ter fill-ed then,

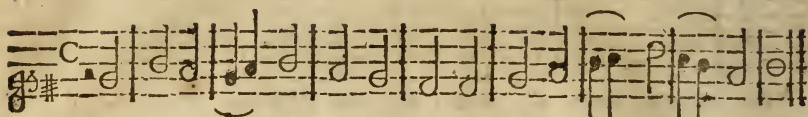


Al—so our Tongues did shew us joy—ful Men.

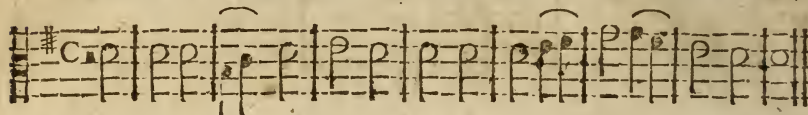
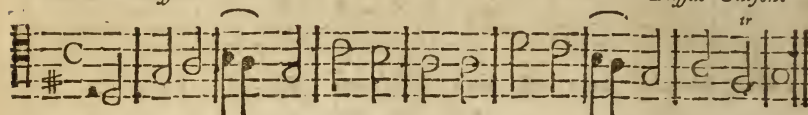


Al—so our Tongues did shew us joy—ful Men.

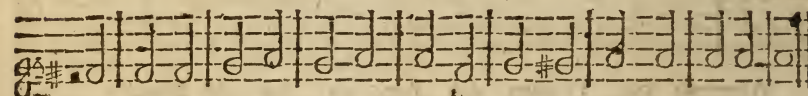
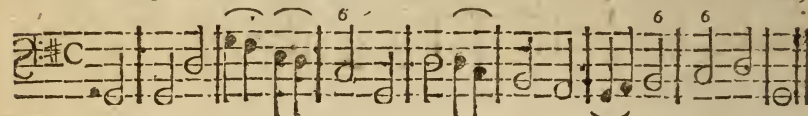


P S A L M CXXVII. *Althorp Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

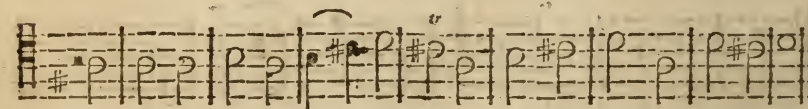
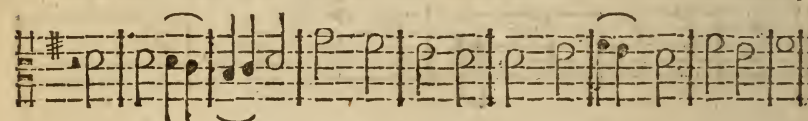
Ex--cept the Lord the House doth make, and there-un—to doth set his Hand,

*Tenor & Bassus.**Bassus Unison.*

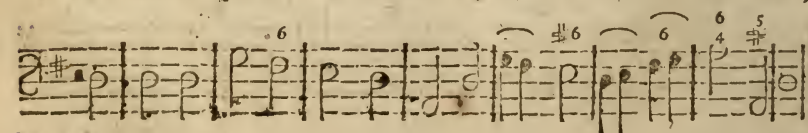
Ex--cept the Lord the House doth make, and there-un—to doth set his Hand,



What Men do build it can-not stand. Likewise in vain Men undertake,

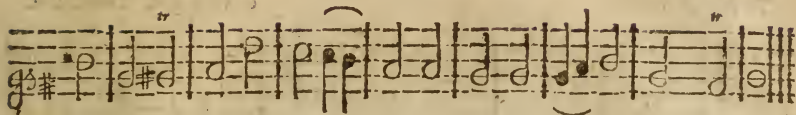


What Men do build it can-not stand. Likewise in vain Men un-der-take,

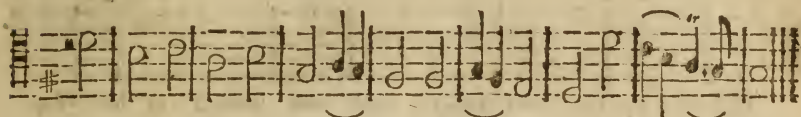
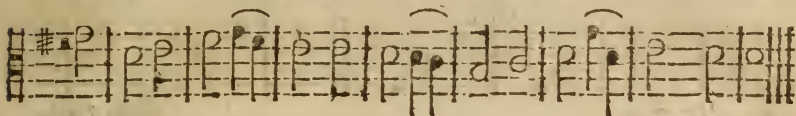


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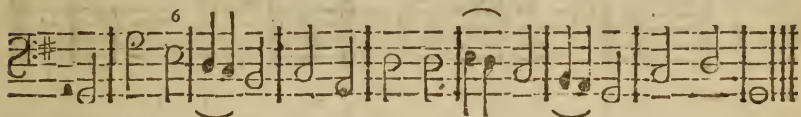
Continued.



Ci--ties and Holds to watch and ward, ex--cept the Lord be their Safe-guard.

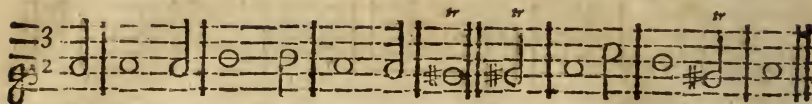


Ci---ties and Holds to watch and ward, ex--cept the Lord be their Safe--guard.

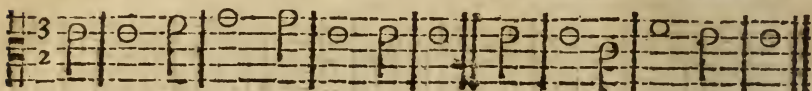
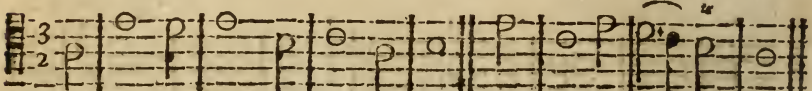


II.

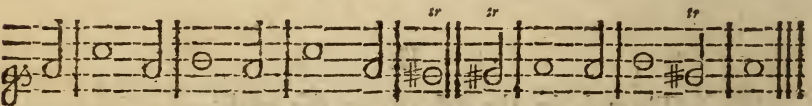
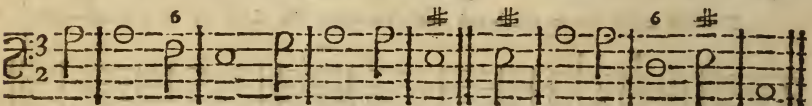
Though in the Morn ye rise early,
 And so at Night go late to Bed,
 Eating with Carefulness your Bread,
 Your Labour is but Vanity :
 But they whom God doth love and keep,
 Enjoy all Things with quiet Sleep.

P S A L M CXXVIII. *Barking Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

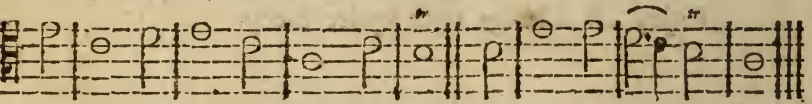
Blef--fed art thou that fear--est God, and walkest in his Ways:

*Tenor & Basses.**Bassus Unifon.*

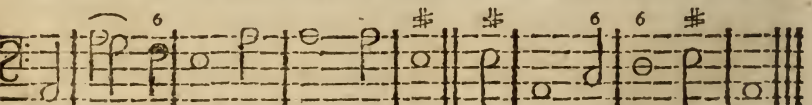
Blef--fed art thou that fear--est God, and walkest in his Ways:



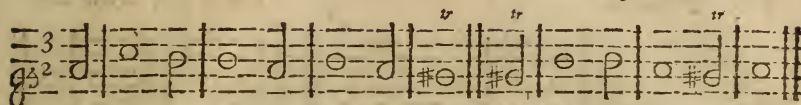
For of thy La-bour thou shalt eat, hap-py shall be thy Days.



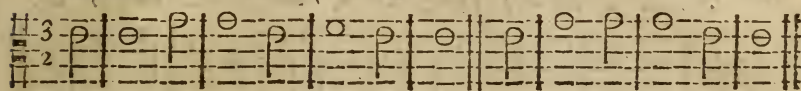
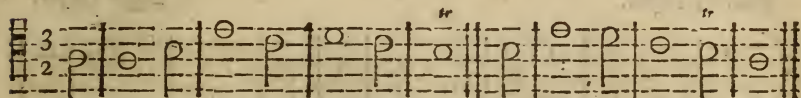
For of thy La-bour thou shalt eat, hap-py shall be thy Days.



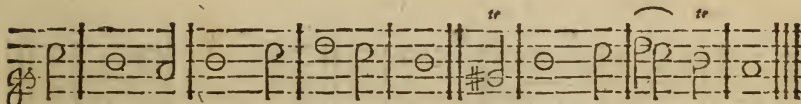
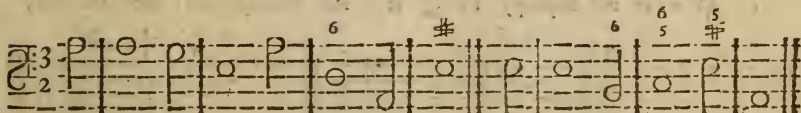
- 2 Like fruitful Vines on thy House-Side, so doth thy Wife spring out;
Thy Children stand like Olive-plants thy Table round about.
- 3 Thus art thou blest that fearest God, and he shall let thee see
The promised Jerusalem, and her Felicity.
- 4 Thou shalt thy Childrens Children see, to thy great Joys increase:
And likewise Grace on Israel, Prosperity and Peace.

P S A L M CXXXII. *Stilton Tune.**Treble & Contra.**Contra 5th, Treble 3rd.*

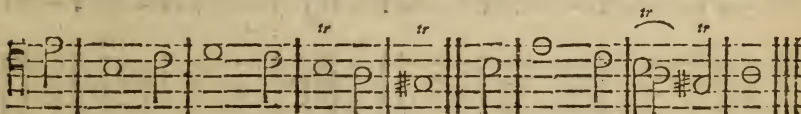
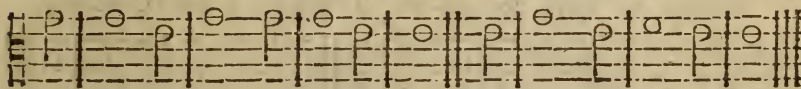
Re-mem-ber Da-vid's Troubles, Lord, how un—to thee he swore:

*Tenor & Bassus.**Bassus Unison.*

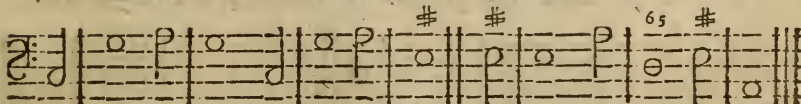
Re-mem-ber Da-vid's Troubles, Lord, how un—to thee he swore:



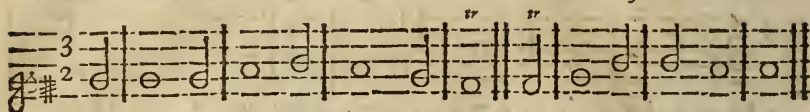
And vow'd a Vow to Jacob's God to keep for e—ver—more.



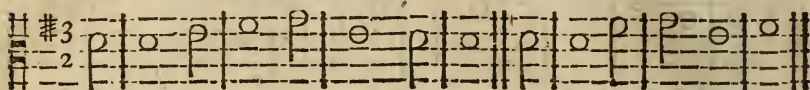
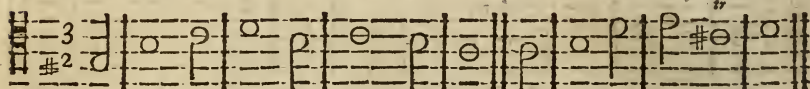
And vow'd a Vow to Jacob's God to keep for e—ver—more.



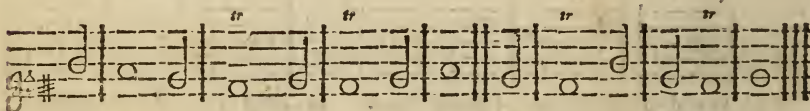
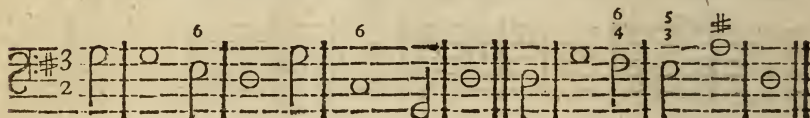
- 2 I will not come within my House, nor climb up to my Bed;
Nor let my Temples take their rest, nor Eyes within my Head :
- 3 Till I have found out for the Lord, a Place to sit thereon :
A House for Jacob's God to be a Habitation.
- 4 We heard of it at Ephrata, there did we hear this Sound,
And in the Fields and Forest there, these Voices first were found.

P S A L M CXXXIII. *Doncaster Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

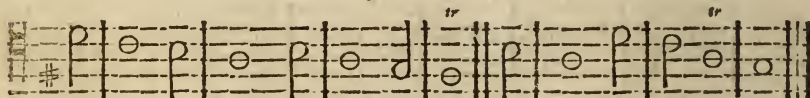
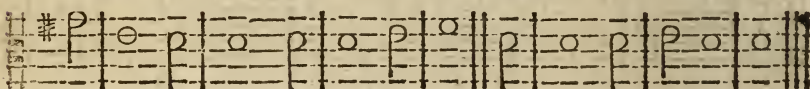
O what a hap-py Thing it is, and joy-ful for to see,

*Tenor & Bassus.**Bassus Unison.*

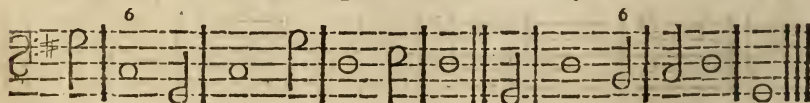
O what a hap-py Thing it is, and joy-ful for to see,



Brethren to dwell to-ge-ther in Friendship and U-ni—ty.



Brethren to dwell to-ge-ther in Friendship and U-ni—ty.

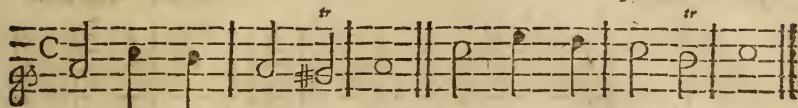


- 2 It's like the precious Ointment that was pour'd on Aaron's Head :
Which from his Beard down to the Skirts of his rich Garments spread :
- 3 And as the lower Ground doth drink the Dew of Hermon Hill :
And Sion with his silver Drops the Fields with Fruit doth fill.
- 4 Ev'n so the Lord doth pour on them his Blessings manifold,
Whose Hearts and Minds sincerely do this Knot fast keep and hold.

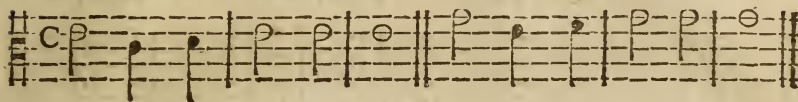
P S A L M CXXXIV. *Gainsborough Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

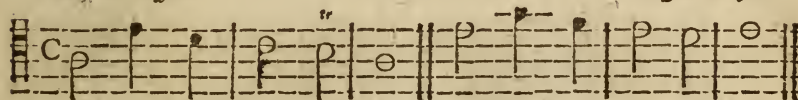


Be--hold and have Re--gard, ye Ser--vants of the Lord,

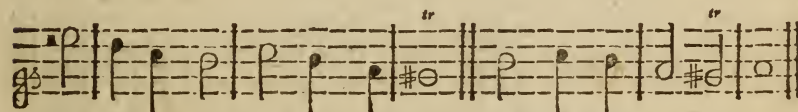
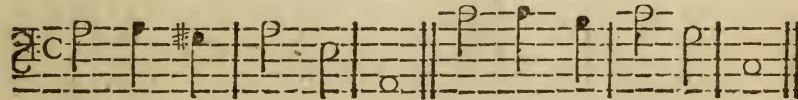


Tenor & Bassus.

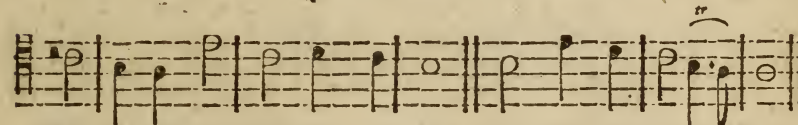
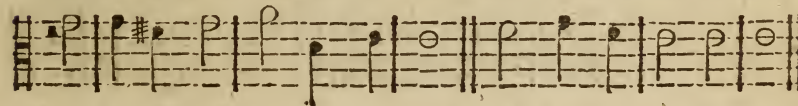
Bassus Unifon.



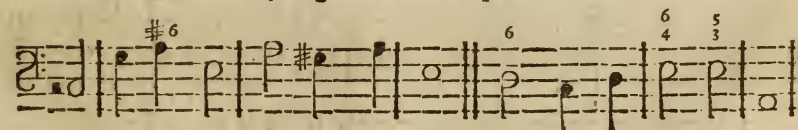
Be--hold and have Re--gard, ye Ser--vants of the Lord,



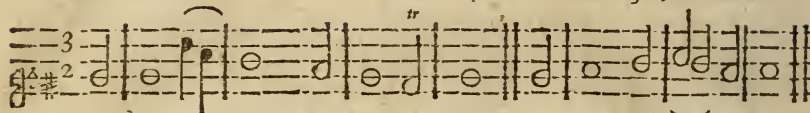
Who in his House by Night do watch, praise him with one Ac--cord.



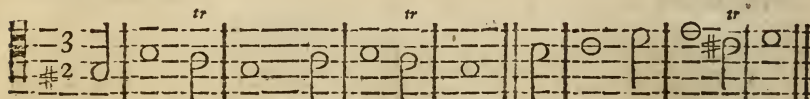
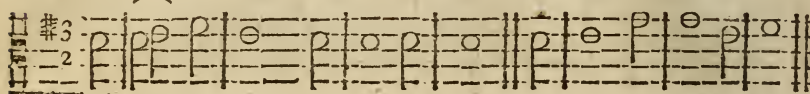
Who in his House by Night do watch, praise him with one Ac--cord.



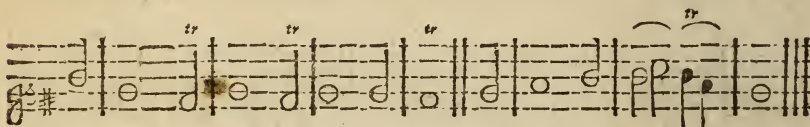
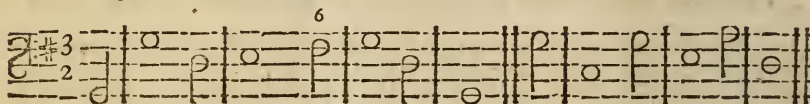
- 2 Lift up your Hands on high, unto his holy Place,
And give the Lord his Praises due, his Benefits embrace.
- 3 For why? the Lord our God, who Heav'n and Earth did frame,
Doth Sion blefs, and will preserve for evermore the same.

P S A L M CXXXV. *Knottingley Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

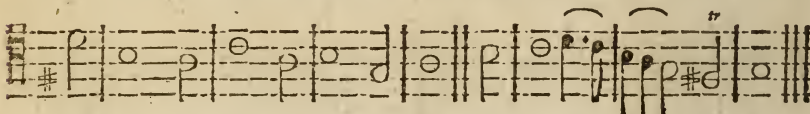
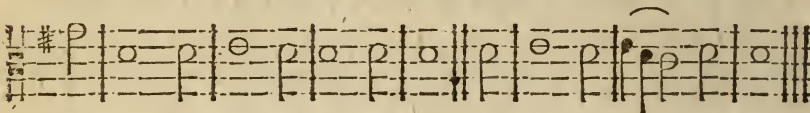
O praise the Lord, praise ye his Name, praise him with one Ac-cord :



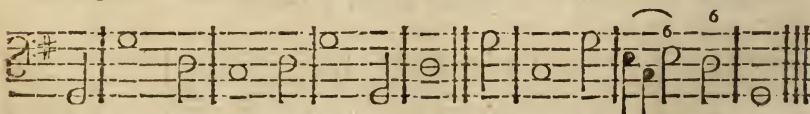
O praise the Lord, praise ye his Name, praise him with one Ac-cord :



O praise him still, all ye that be the Ser-vants of the Lord.



O praise him still, all ye that be the Servants of the Lord.



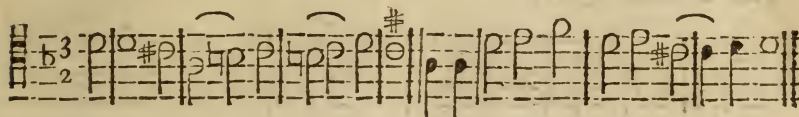
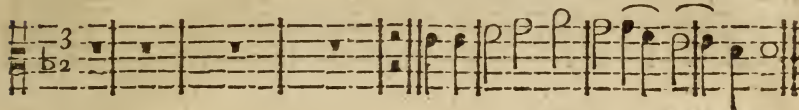
- 2 O praise him ye that stand and be in the House of the Lord :
Ye of his Court, and of his House, praise him with one Accord.
- 3 Praise ye the Lord, for he is good, sing Praises to his Name ;
It is a good and pleasant Thing always to do the same.
- 4 For why ? the Lord hath Jacob chose, his very one ye see,
So hath he chosen Israel his Treasure for to be.

PSALM CXXXVI. *Winchester Tune.*

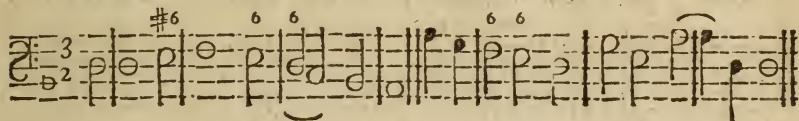
CHORUS.



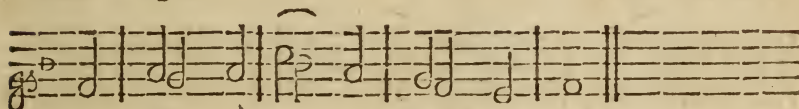
For his Mercy en—dureth for e—ver.



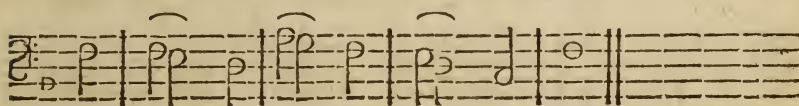
Praise ye the Lord, for he is good: For his Mercy en—dureth for e—ver.



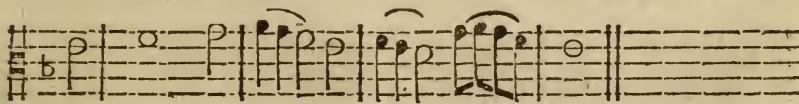
Treble & Bassus.



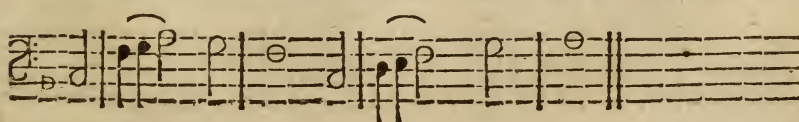
Give Praise un—to the God of Gods: CHORUS.



Contra & Bassus.

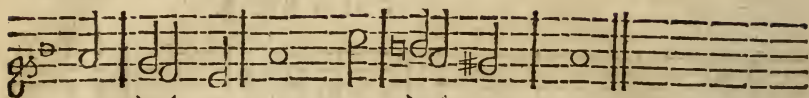


Give Praise un—to the Lord of Lords: CHORUS.

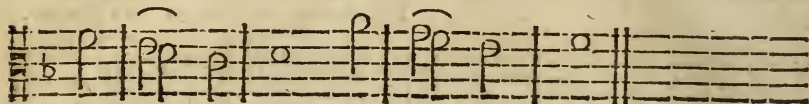
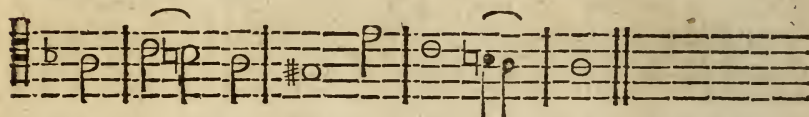


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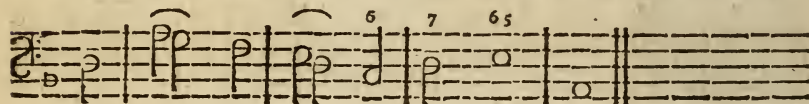
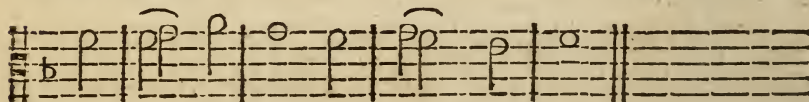
Continued.

Treble & Contra together.

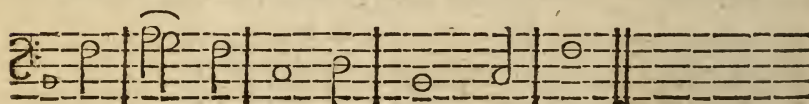
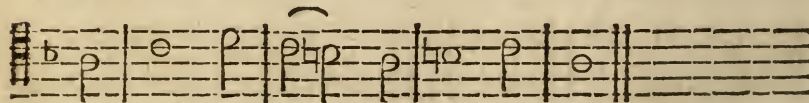
Who on—ly doth great won-d'rous Works: CHORUS.

*Tenor & Bassus together.*

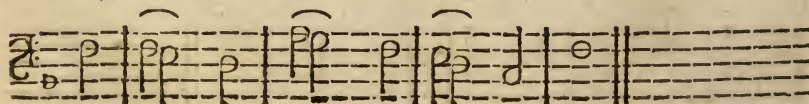
Who by his Wis-dom made the Heav'ns: CHORUS.

*Contra & Bassus.*

Who on the Wa—ters stretch'd the Earth: CHORUS.

*Tenor & Bassus.*

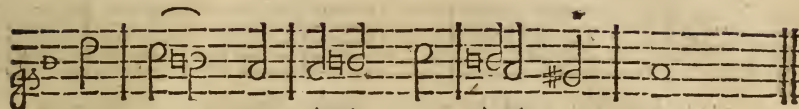
Who made great Lights to shine a—broad: CHORUS.



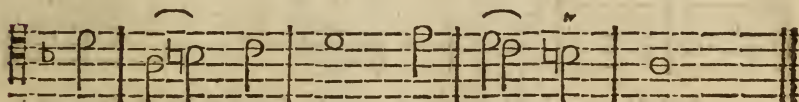
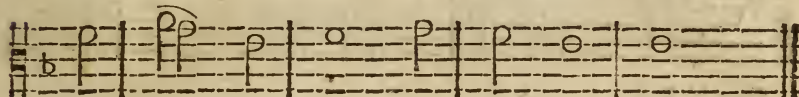
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Continued.

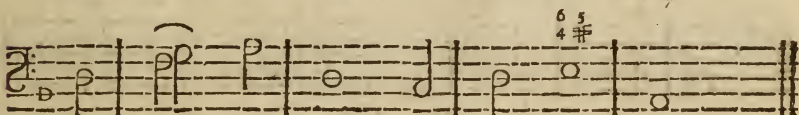
CHORUS.



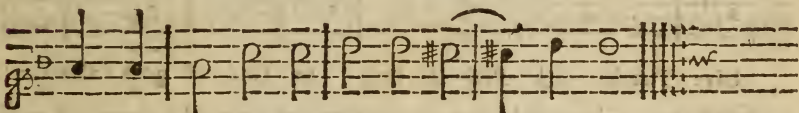
The Sun to rule the light—some Day:



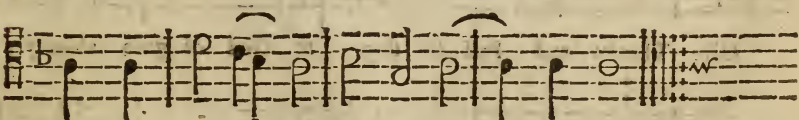
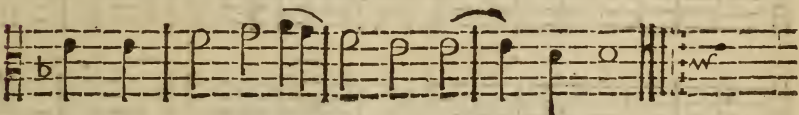
The Sun to rule the light—some Day:



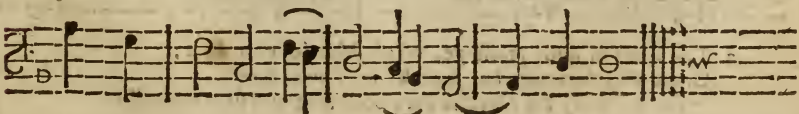
CHORUS.

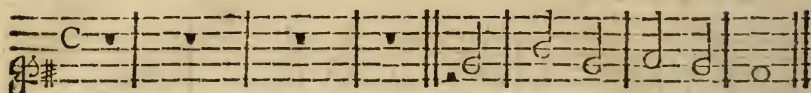


For his Mer--cy en--dur--eth for e--ver.

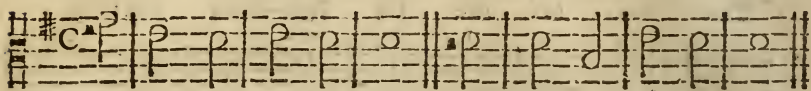
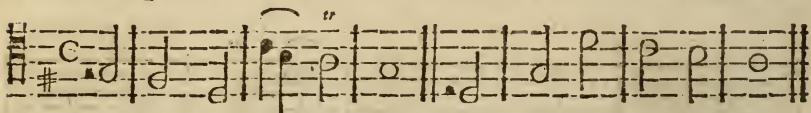


For his Mer--cy en--dur--eth for e--ver.

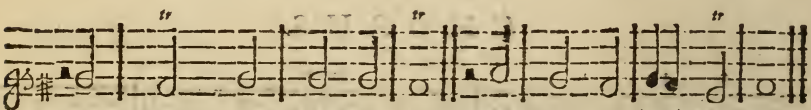
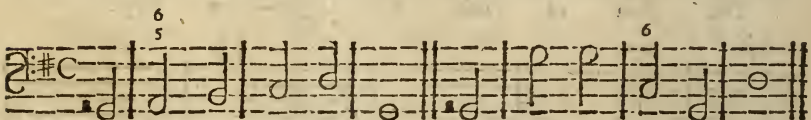


P S A L M CXXXVI, Second Metre. *Billericay Tune.**Treble & Contra.*

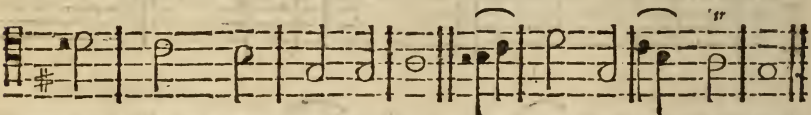
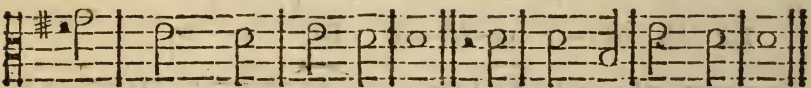
O laud the Lord be-nign, whose Mer-cies ne'er de--cay ;

*Tenor & Basses.*

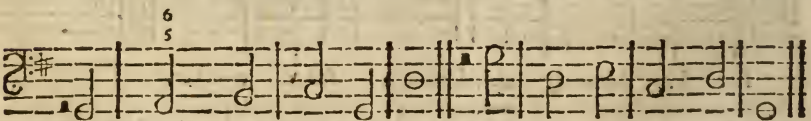
O laud the Lord be-nign, whose Mer-cies ne'er de--cay :



Give Thanks and Prai--ses sing to God of gods al-ways.



Give Thanks and Prai--ses sing to God of gods al-ways.



- 2 The Lord of lords praise ye, whose Mercies ever dure ;
Great Wonders only he, doth by his Power sure :
For certainly his Mercies dure both firm and sure eternally.

Continued.

Continued.

for cer-tain-ly his Mer-cies dure both

for cer-tain-ly his Mer-cies dure both

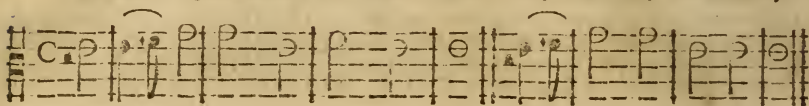
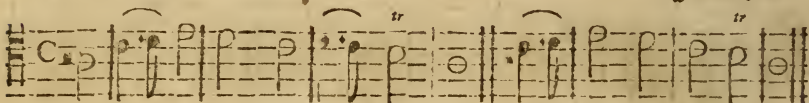
firm and fure e-ter-nal-ly.

firm and fure e-ter-nal-ly.

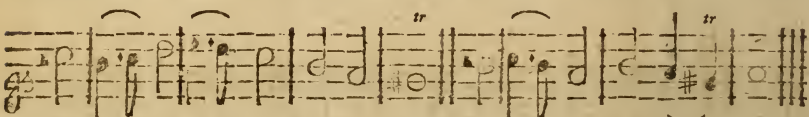
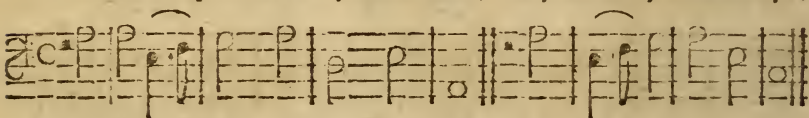
3 Which God omnipotent, by his great Wisdom, he
The Heav'n and Firmament did frame, as we may see.
For certainly, &c.

P S A L M CXXXVIII. *Wombwell Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

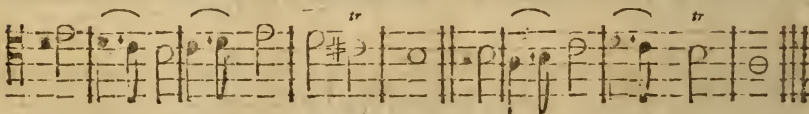
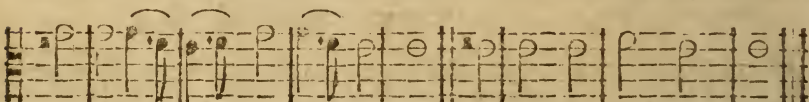
Thee will I praise with my whole Heart, my Lord my God always ;

*Tenor & Bassus.**Bassus Unison.*

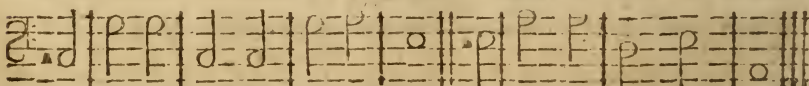
Thee will I praise with my whole Heart, my Lord my God always ;



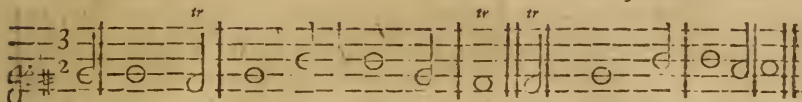
Ev'n in the Pre-fence of the gods I will ad-vance thy Praise.



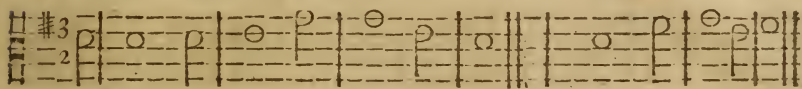
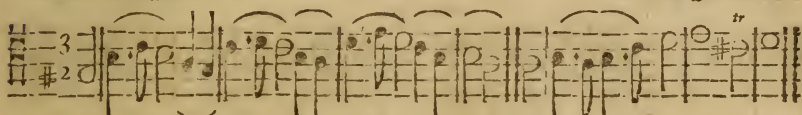
Ev'n in the Pre-fence of the gods I will ad-vance thy Praise.



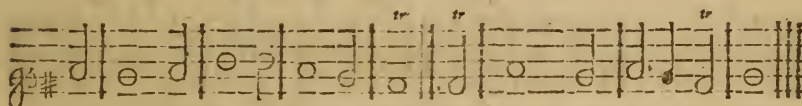
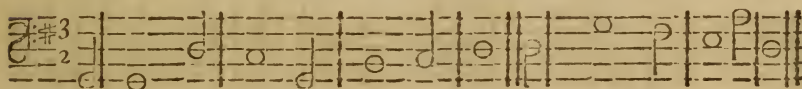
- 2 Towards thy holy Temple I will look and worship thee :
And praised in my thankful Mouth thy holy Name shall be.
- 3 Ev'n for thy loving Kindness Sake, and for thy Truth withal :
For thou thy Name hast by thy Word advanced over all.
- 4 When I did call, thou heardest me, and thou hast made also
The Power of increased Strength within my Soul to grow.

P S A L M CXXXIX, Verses 5, 6, 7, 8. *Brentwood Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

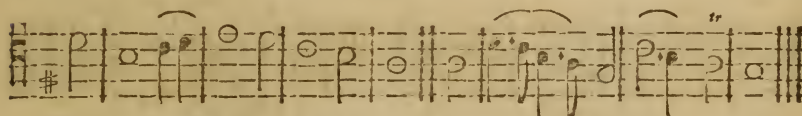
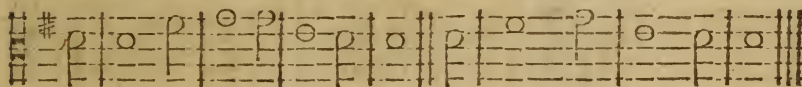
From thy all—see—ing Spi—rit, then, Lord, whi—ther shall I go?

*Tenor & Bassus.**Bassus 8th.*

From thy all—see—ing Spi—rit then, Lord, whi—ther shall I go?



Or whi—ther shall I fly a—way from thy Pre—sence al—so?



Or whi—ther shall I fly a—way from thy Pre—sence al—so?



6 For if to Heav'n I do climb up, lo! thou art present there;

In Hell if I lie down below, ev'n there thou dost appear.

7 Yea, let me take the Morning Wings, and let me go and dwell

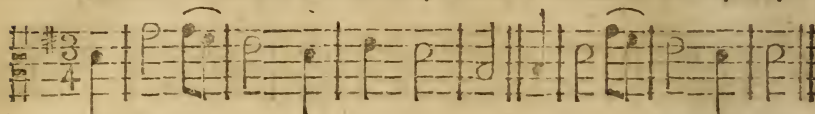
Ev'n in the very utmost Parts, where flowing Sea doth swell.

8 Yet certainly there also shall thy Hand me lead and guide,

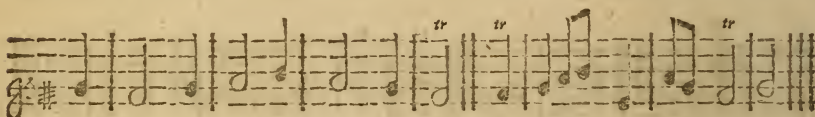
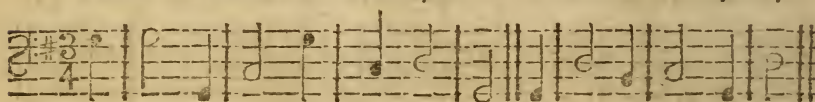
And thy right Hand shall hold me fast, for ever to abide.

P S A L M CXLII. *Wellford Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

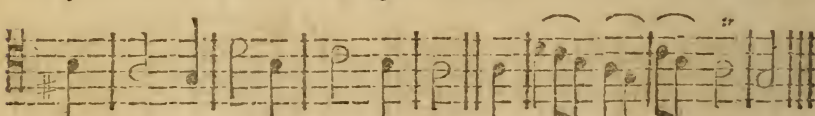
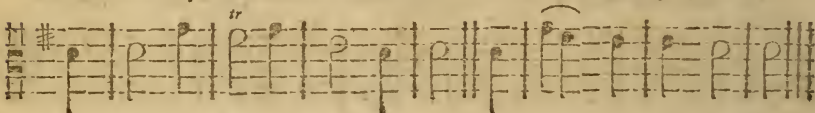
Un—to the Lord God with my Voice I did send out my Cry ;

*Tenor & Bassus.**Bassus Unifon.*

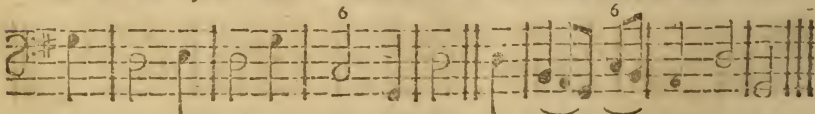
Un—to the Lord God with my Voice I did send out my Cry ;



And with my strained Voice un—to the Lord God pray-ed I.



And with my strained Voice un—to the Lord God pray-ed I.



- 2 My Meditation in his Sight to pour I did not spare :
And in the Presence of the Lord my Trouble did declare.
- 3 Although perplexed was my Soul, my Path was known to thee :
In Way where I did walk, a Snare they slyly laid for me.
- 4 I look'd and view'd on my right Hand, but none there would me know :
All Refuge failed me, and for my Soul no Care did show.

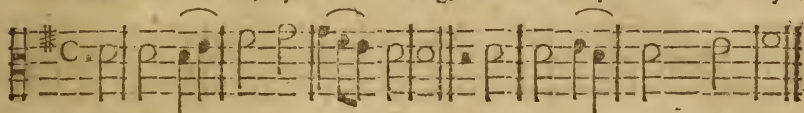
P S A L M CXLV. *Nazing Tune.*

Treble & Contra.

Contra 5th, Treble 8th.



Thee will I laud, my God and King, and bleſs thy Name al-ways:

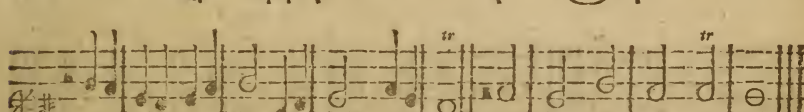
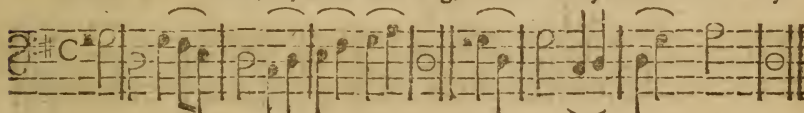


Tenor & Baſſus.

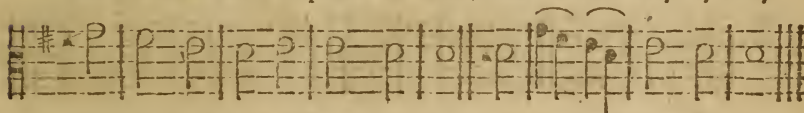
Baſſus Uniſon.



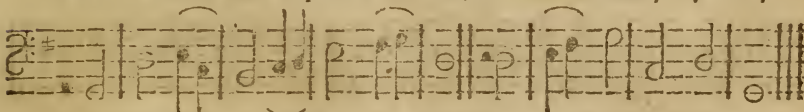
Thee will I laud, my God and King, and bleſs thy Name al-ways:



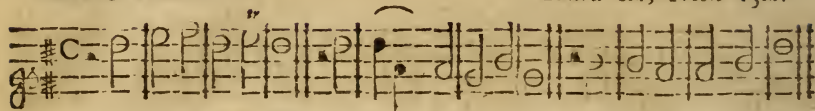
For e—ver will I praife the fame, and bleſs thee Day by Day.



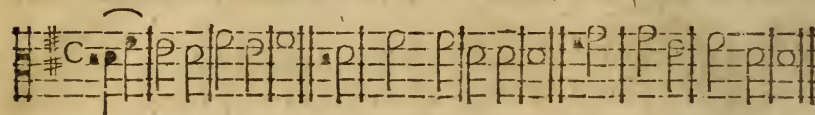
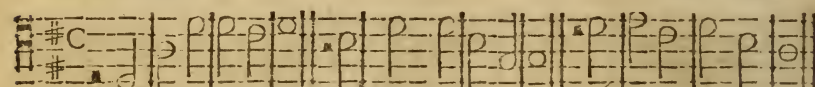
For e—ver will I praife the fame, and bleſs thee Day by Day.



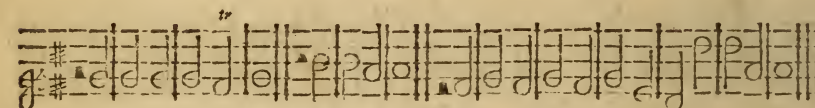
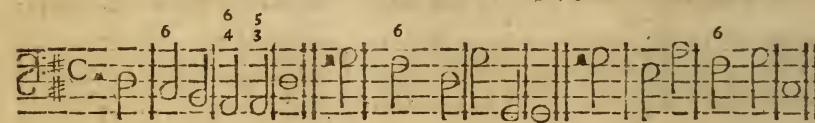
- 2 Great is the Lord, moſt worthy Praiſe, his Greatneſs none can reach :
From Race to Race they ſhall thy Works praife, and thy Power preach.
- 3 I of thy glorious Majeſty the Beauty will record :
And meditate upon thy Works, moſt wonderful, O Lord.
- 4 And they ſhall of thy Pow'r, and of thy fearful Acts declare :
And I to publiſh all abroad thy Greatneſs will not ſpare.

P S A L M CXLVIII. *Proper Tune.**Treble & Contra.**Contra 8th, Treble 15th.*

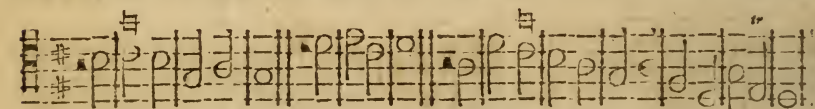
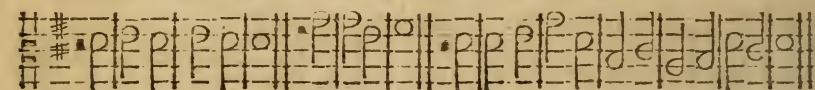
Give Laud unto the Lord, from Heav'n that is so high; praise him in Deed and Word

*Tenor & Bassus.**Bassus Unison.*

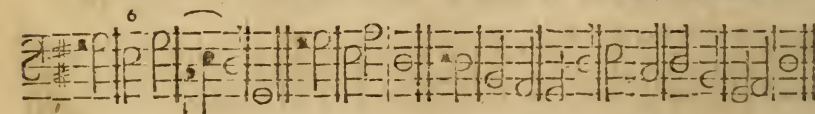
Give Laud unto the Lord, from Heav'n that is so high; praise him in Deed and Word



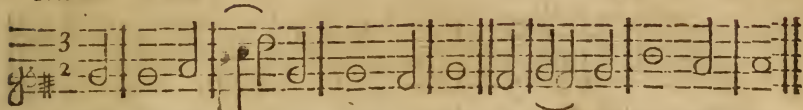
Above the star-ry Sky: And al-so ye, his Angels all, Armies royal, praise joyfully.



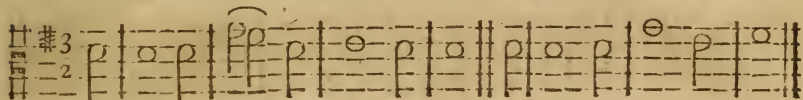
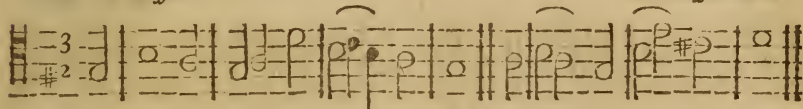
Above the star-ry Sky: And al-so ye, his Angels all, Armies royal, praise joyfully.



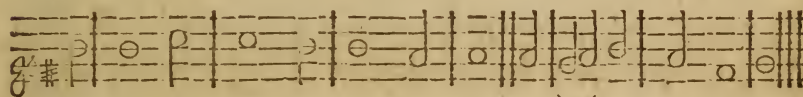
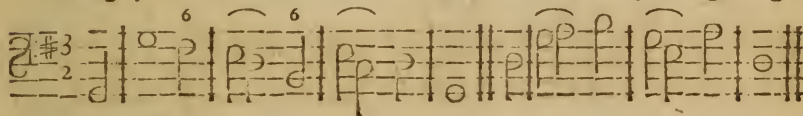
- 2 Praise him both Moon and Sun, which are so clear and bright:
The same of you be done, ye glittering Stars of Light.
And you no less, ye Heav'ns most fair, Clouds of the Air, his Laud express.
- 3 For at his Word they were all formed as we see;
At his Voice did appear all Things in their Degree;
Which he set fast: To them he made a Law and Trade always to last,

P S A L M CXLIX. *Lydd Tune.**Treble & Contra.*

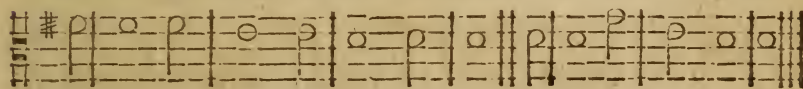
Sing ye un—to the Lord our God a new re—joi—cing Song:

*Tenor & Bassus.**Bassus 8th.*

Sing ye un—to the Lord our God a new re—joi—cing Song:



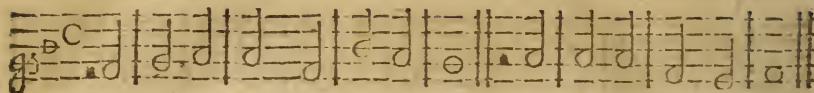
And let the Praise of him be heard his ho—ly Saints among.



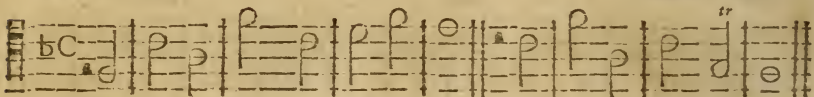
And let the Praise of him be heard his ho—ly Saints among.



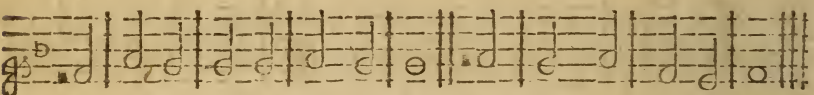
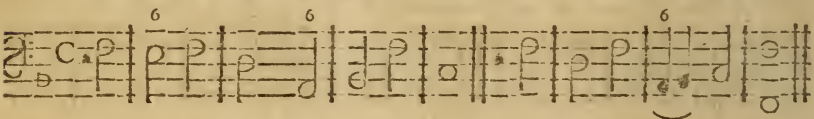
- 2 Let Israel rejoice in God, and Praises to him sing:
And let the Seed of Sion be most joyful in their King.
- 3 Let them sound Praise with Voice of Lute unto his holy Name;
And with the Timbrel and the Harp sing Praises to the same.
- 4 For why? the Lord his Pleasure all hath in his People set;
And by Deliv'rance he will raise the Meek to Glory great.

P S A L M CL. *London New Tune.**Treble & Contra.*

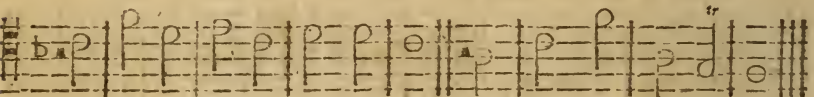
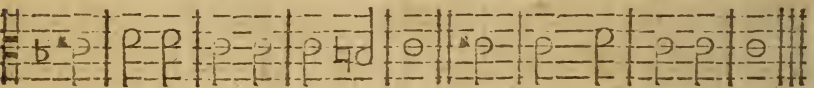
Yield un--to God, the mighty Lord, Praise in his Ho—li—ness ;

*Tenor & Bassus.**Bassus Unifon.*

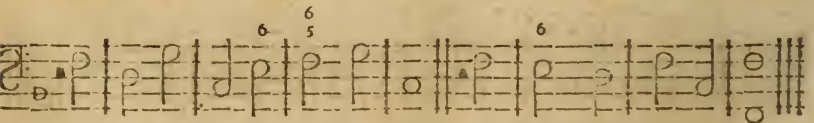
Yield un--to God, the mighty Lord, Praise in his Ho—li—ness ;



And in the Fir-ma-ment of his great Pow'r praise him no less.



And in the Fir ma-ment of his great Pow'r praise him no less.



2 Advance his Name, and praise him in his mighty Acts always ;
According to his Excellence and Greatness give him Praise.

3 His Praises with the princely Noise of sounding Trumpets blow ;
Praise him upon the Viol, and upon the Harp also.

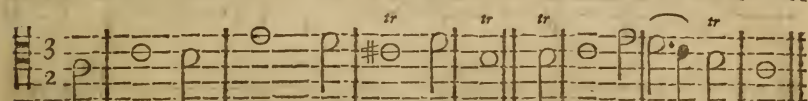
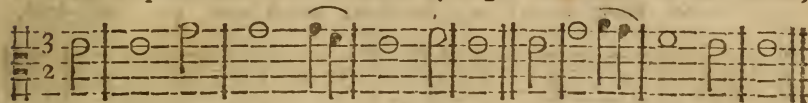
4 Praise him with Timbrel and with Flutè, Organs and Virginals ;
With sounding Cymbals praise ye him, praise him with leud Cymbals.

HYMNS and CANONS on several Occasions.

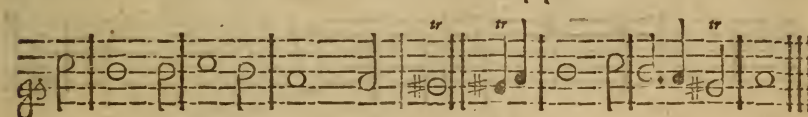
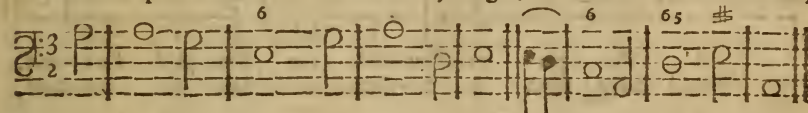
I. An HYMN for CHRISTMAS-DAY.



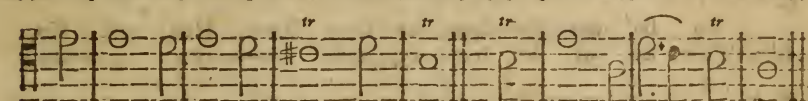
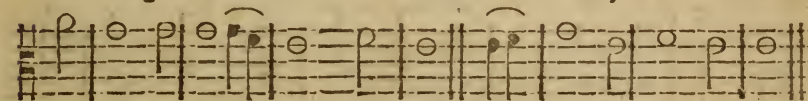
While Shepherds watch'd their Flocks by Night, all feat-ed on the Ground,



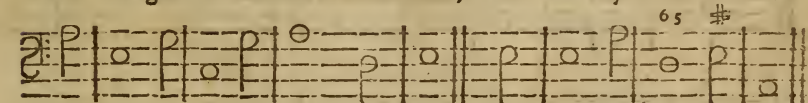
While Shepherds watch'd their Flocks by Night, all feat-ed on the Ground,



The An-gel of the Lord came down, and Glo-ry shone a-round.



The An-gel of the Lord came down, and Glo-ry shone a-round.



2 Fear not, said he, for mighty Dread had seiz'd their troubled Mind ;
Glad Tidings of great Joy I bring to you and all Mankind.

3 To you, in David's Town, this Day, is born, of his own Line,
A Saviour, which is Christ the Lord, and this shall be the Sign :

4 The Heav'nly Babe you there shall find, to human View display'd,
All meanly wrapp'd in swadling Bands, and in a Manger laid.

5 Thus spake the Seraph, and forthwith appear'd a shining Throng
Of Angels, praising God, and thus address'd their joyful Song :

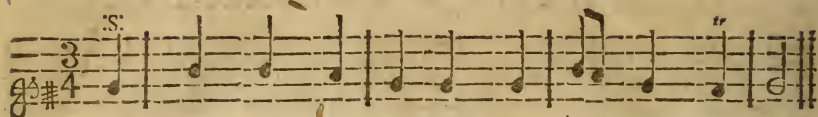
DOXOLOGY.

All Glory be to God on high, and on the Earth be Peace :

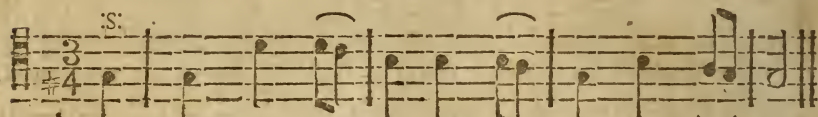
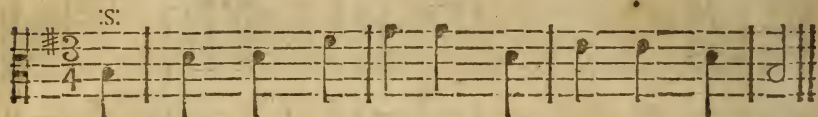
Good-will henceforth from Heav'n to Men, begin, and never cease.

G g g

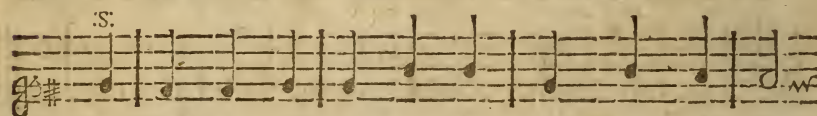
II. A CHRISTMAS CAROL.



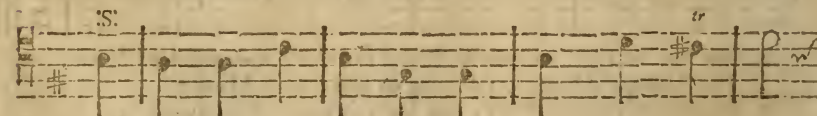
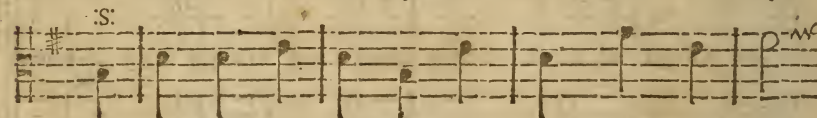
A Vir—gin un—spot—ted, the Pro—phet fore—told,
Should bring forth a Sa—viour, which now we be—hold,



A Vir—gin un—spot—ted, the Pro—phet fore—told,
Should bring forth a Sa—viour, which now we be—hold,



To be our Re—deem—er from Death, Hell, and Sin,
Cho. Then let us be mer—ry, cast Sor—row a—way;

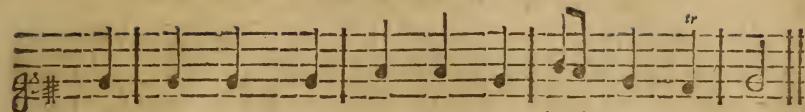


To be our Re—deem—er from Death, Hell, and Sin,
Cho. Then let us be mer—ry, cast Sor—row a—way;

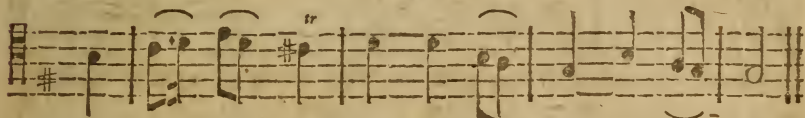
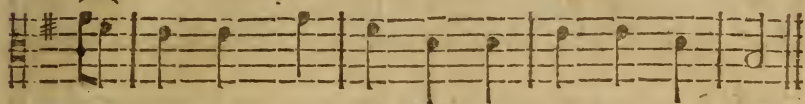


Continued.

Continued.



Which A--dam's Trans--gref--sions in--vol--ved us in.
 Cho. Our Sa--viour Christ Je--fus was born on this Day.



Which A--dam's Trans--gref--sions in--vol--ved us in.
 Cho. Our Sa--viour Christ Je--fus was born on this Day.



Through Bethlehem City, in Jewry it was,
 That Joseph and Mary together did pass;
 And for to be taxed when thither they came,
 Since Cæsar Augustus commanded the same.

CHO. Then let us be merry, &c.

But Mary's full Time being come, as we find,
 She brought forth her First-born to save all Mankind:
 The Inn being full, for this heav'nly Guest
 No Place therè was found where to lay him to Rest.

CHO. Then let us be merry, &c.

But Mary, blest Mary, so meek and so mild,
 Soon wrapp'd in Swadlings this heav'nly Child:
 Contented she laid him where Oxen do feed;
 The great God of Nature approv'd of the Deed.

CHO. Then let us be merry, &c.

To teach us Humility all this was done,
 Then learn we from hence haughty Pride for to shun:
 A Manger's his Cradle, who came from above,
 The great God of Mercy, of Peace, and of Love.

CHO. Then let us be merry, &c.

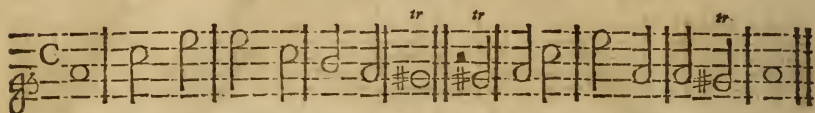
Then presently after the Shepherds did spy
 Vast Numbers of Angels to stand in the Sky;
 So merrily talking, so sweet they did sing,
 All Glory and Praise to our heav'nly King.

C H O R U S.

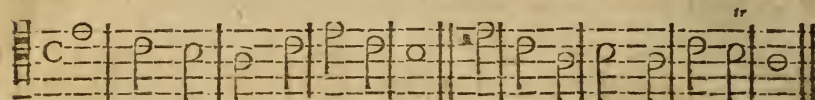
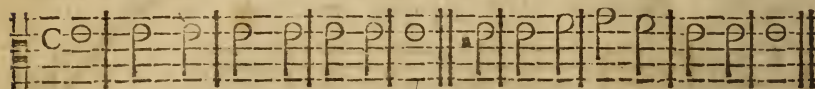
Then let us be merry, cast Sorrow away;
 Our Saviour Christ Jesus was born on this Day.

G g g 2

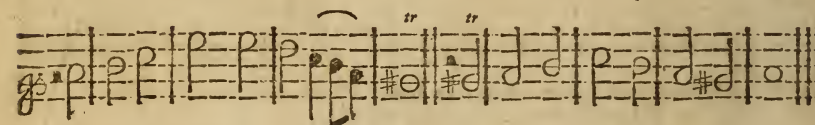
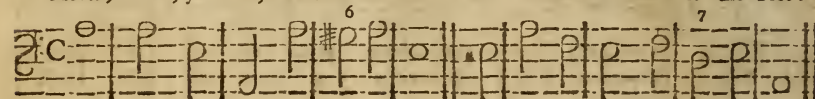
III. An

III. *An* HYMN for GOOD-FRIDAY.

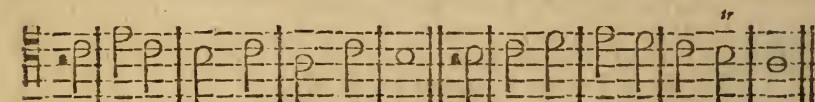
Mourn, mourn, ye Saints, who once did see our Saviour dear nail'd to the Tree:



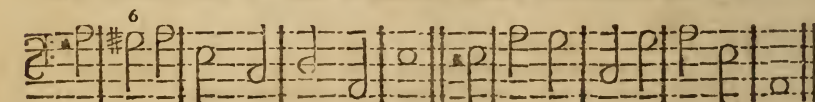
Mourn, mourn, ye Saints, who once did see our Saviour dear nail'd to the Tree:



A bitter Death he did en--dure, to save the Souls of Men se--cure.



A bitter Death he did en--dure, to save the Souls of Men se--cure.



II.

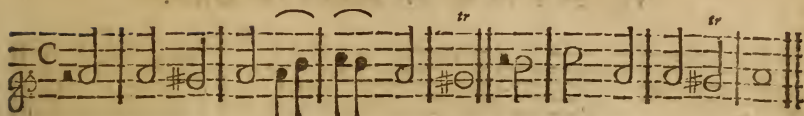
Oh, how his purple Streams did flow ! his Blood on Man he did bestow ;
With Hands and Feet nail'd to the Wood, and pierced Side ran down with Blood.

III.

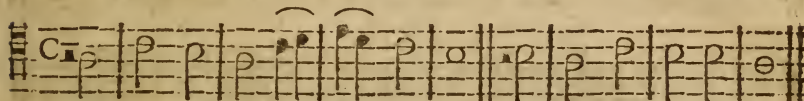
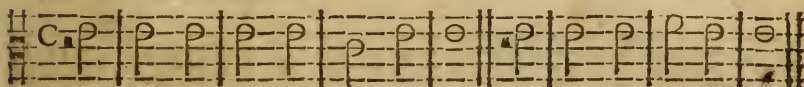
What Wisdom can conceive or know, what Tongue or Pen can truly show,
The vast Dimensions of his Love, or shew his Pow'r in Heav'n above ?

IV.

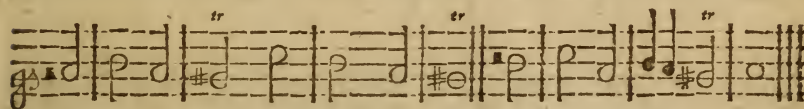
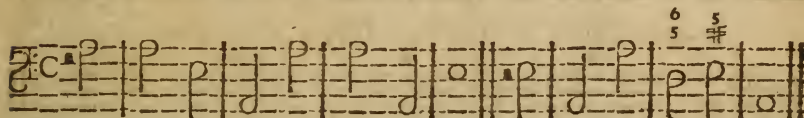
To God be Praise and Worship done, for giving us his only Son ;
Let's tune our Souls, and him adore in Hallelujahs evermore.

IV. *An HYMN for EASTER-DAY.*

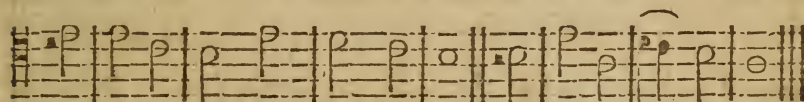
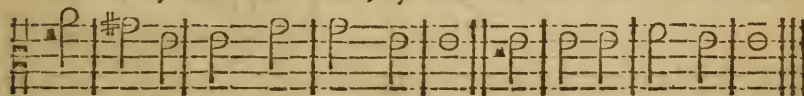
Christ from the Dead is rais'd, and made the first Fruits of the Tomb:



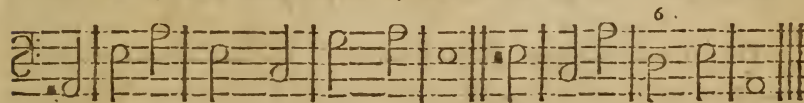
Christ from the Dead is rais'd, and made the first Fruits of the Tomb:



For as by Man came Death, by Man did Re-sur-rec-tion come.



For as by Man came Death, by Man did Re-sur-rec-tion come.



II.

For as in Adam all Mankind did Guilt and Death derive,
So, by the Righteousness of Christ, shall all be made alive.

III.

If then ye risen are with Christ, seek only how to get
The Things that are above, where Christ at God's right Hand is set.

D O X O L O G Y.

To Father, Son, and Holy Ghost, the God whom we adore,
Be Glory, as it was, is now, and shall be evermore.

V. HYMN for EASTER-DAY.

Hal-le-lu-jah,

Je-fus Christ is ris'n to Day, Hal-le-lu-jah,

Our tri-um-phant Ho-li-day, Hal-le-lu-jah.

II.

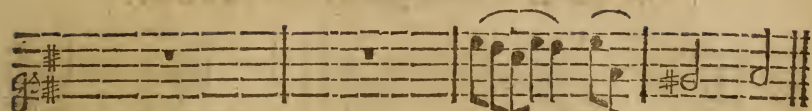
Hymns of Praises let us sing, Hallelujah,
 Unto Christ our heav'nly King, Hallelujah.

III.

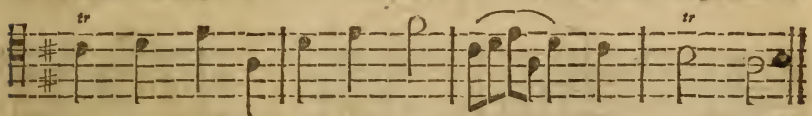
But the Pain that he endur'd, Hallelujah,
 Our Salvation hath procur'd, Hallelujah.

Continued.

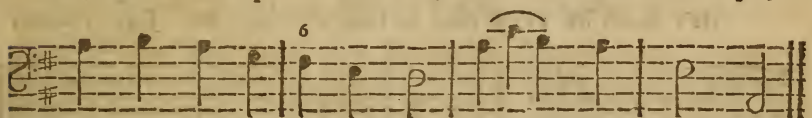
Continued.



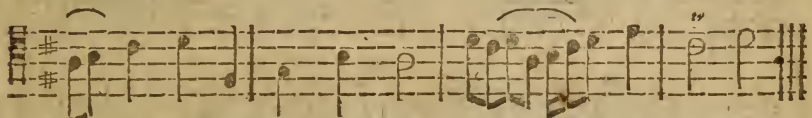
Hal—le—lu—jah,



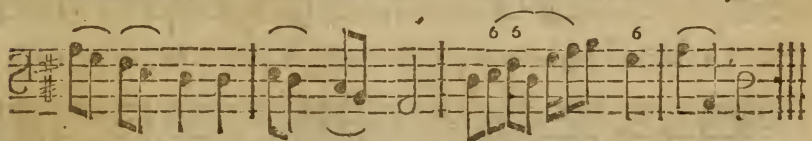
Who did once up-on the Crofs, Hal—le—lu—jah,



Hal—le—lu—jah.



Suf-fer to re-deem our Lofs, Hal—le—lu—jah.

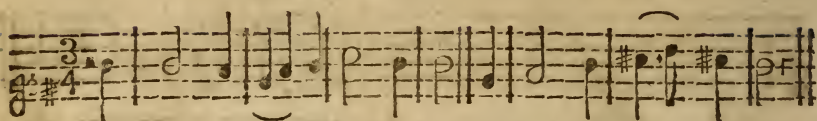


IV.

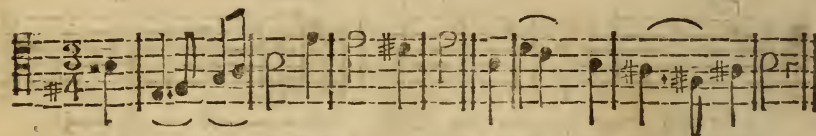
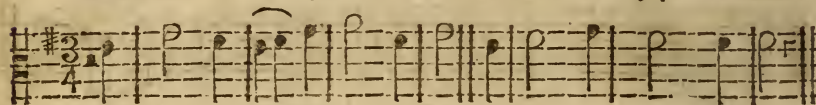
Who endur'd the Crofs and Grave, Hallelujah,
Sinners to redeem and save, Hallelujah.

V.

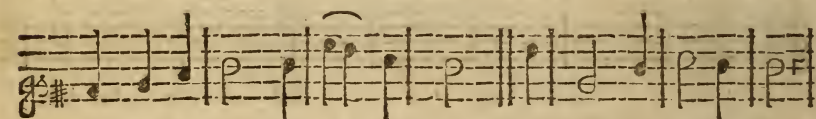
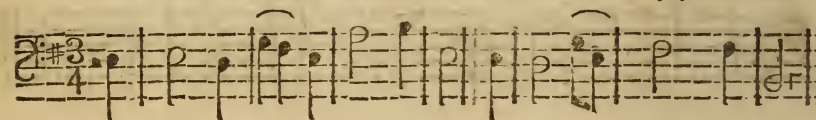
Now above the Sky he's King, Hallelujah,
Where the Angels ever sing, Hallelujah.

VI. *An HYMN for WHITSUNDAY.*

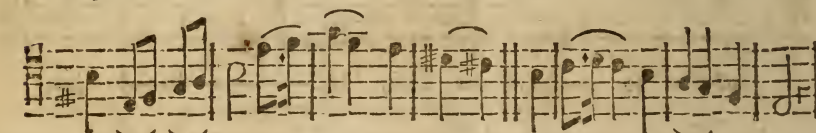
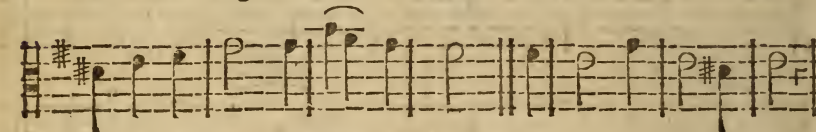
He's come, let ev'-ry Knee be bent, all Hearts new Joys re-sume ;



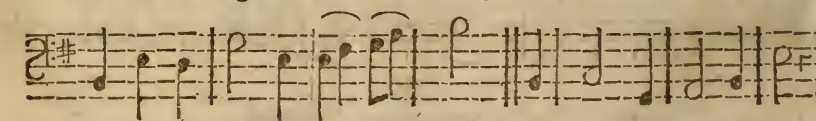
He's come, let ev'-ry Knee be bent, all Hearts new Joys resume ;



Let Nations sing with one Con-sent, the Com-fort-er is come.

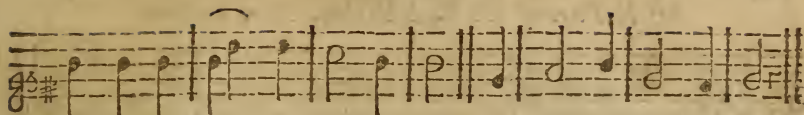


Let Nations sing with one Con-sent, the Com-fort-er is come.

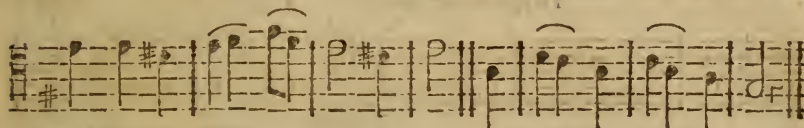
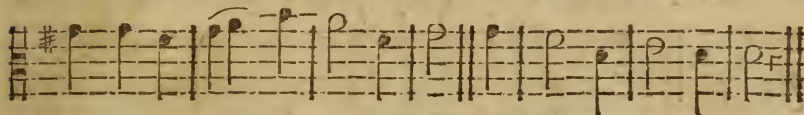


- 3 Hail, blessed Spirit ! no not one Soul but thy Influence doth feel ;
Thou dost our darling Sins controul, and fix our wav'ring Zeal.
- 5 As Pilots by their Compass steer, till they their Harbour find,
So do thy sacred Breathings here guide ev'ry wand'ring Mind.

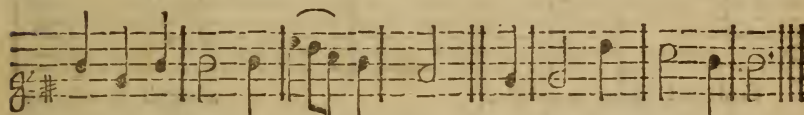
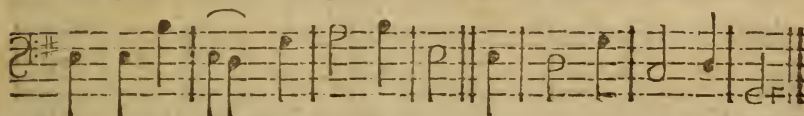
Continued.



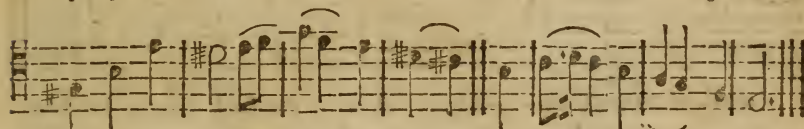
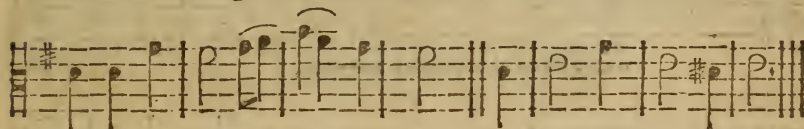
What greater Gift, what greater Love, can God on Man be-flow?



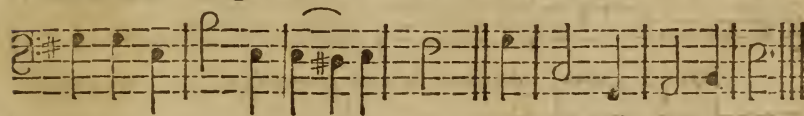
What greater Gift, what greater Love, can God on Man be-flow?



'Tis half the An-gels Heav'n a--bove, and all our Heav'n below.

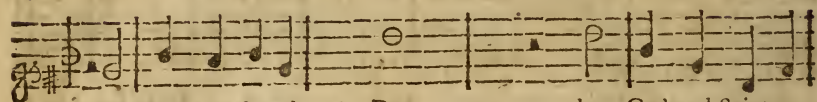


'Tis half the An-gels Heav'n a---bove, and all our Heav'n below.

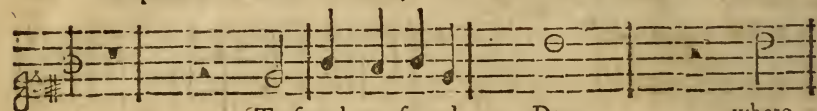


- 4 Thou to the Conscience dost convey the Checks that all must know;
Thy Motion first dost point the Way, then gives us Strength to go.
6 But thou, O Lord, our Sins impeach, the Worlds rough Billows roar;
But following thee, we're sure to reach the safe eternal Shore.

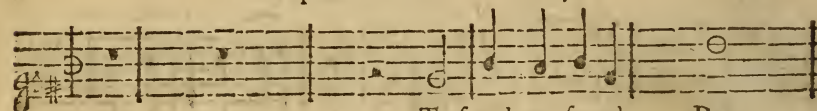
VII. *A CANON of Three Parts in One in the Unison.*
Set to Part of the 84th Psalm, New Version.



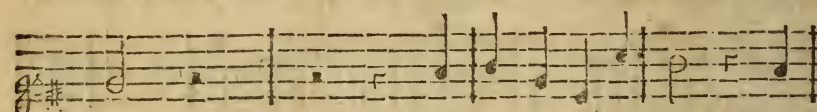
To spend one sacred Day, where God and Saints a--



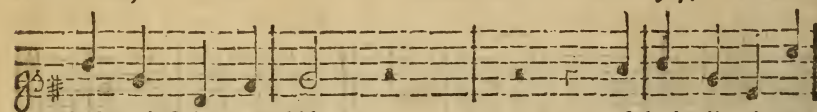
To spend one sacred Day, where



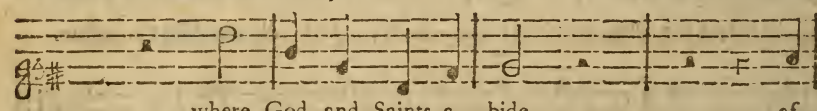
To spend one sacred Day,



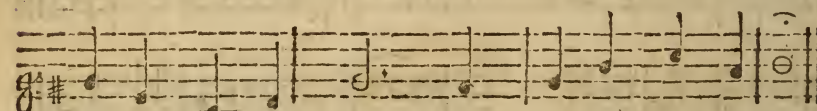
bide, af-fords di-vi-ner Joy, than



God and Saints a--bide, af-fords di-vi-ner



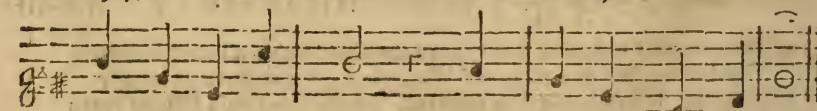
where God and Saints a--bide, af--



thousand Worlds be--side, than thousand Worlds be--side.



Joy, than thousand Worlds be--side, be--side.

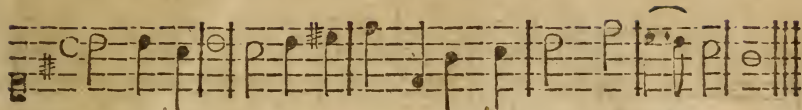


fords di-vi-ner Joy, than thousand Worlds be--side.

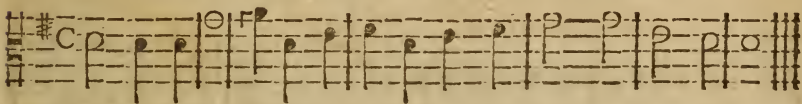
Continued.

Continued.

CHORUS.



Where God resorts, I love it more to keep the Door, than dwell in Courts.



Where God resorts, I love it more to keep the Door, than dwell in Courts.



II.

God is our Sun and Shield, our Light and our Defence ;
With Gifts his Hands are fill'd, we draw our Blessings thence.

CHORUS. He shall bestow on Jacob's Race
Peculiar Grace, and Glory too.

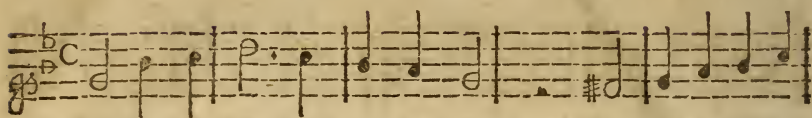
III.

The Lord his People loves ; his Hand no Good with-holds
From those his Heart approves, from pure and pious Souls.

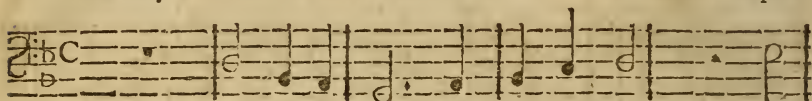
CHORUS. Thrice happy he, O God of Hosts,
Whose Spirit trusts alone in thee.

N. B. This Canon and Chorus will also suit the 136th Psalm, second Metre.

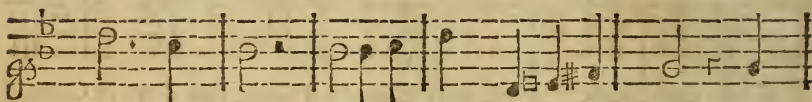
VIII. A CANON per Arsin, per Thesin. *Set to the 20th Psalm, New Version.*



Now may the God of Pow'r and Grace at--tend his Peoples



Now may the God of Pow'r and Grace at—



hum—ble Cry; Jehovah hears when If-r'el prays, and



---tend his Peoples humble Cry; Je—ho—vah hears when If-r'el



brings De—liv'—rance from on High.



prays, and brings De—liv'—rance from on High.

II.

The Name of Jacob's God defends, better than Shields or brazen Walls;
He from his Sanctuary sends, Succour and Strength when Sion calls.

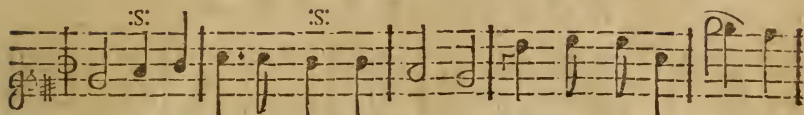
III.

Well he remembers all our Sighs, his Love exceeds our best Deserts;
His Love accepts the Sacrifice, of humble Groans and broken Hearts.

IV.

In his Salvation is our Hope, and in the Name of Ifr'el's God,
Our Troops shall lift their Banners up, our Natives spread their Flags abroad.

IX. A CANON in the 4th and 8th below. A. 3 Voc.

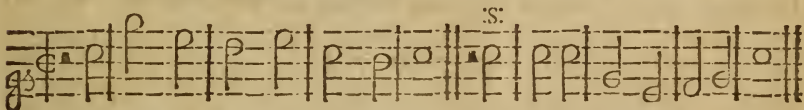


Non no-bis Do-mi-ne, non no-bis, fed no-mi-ni tuo da

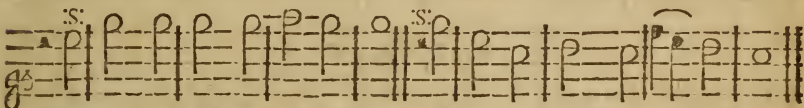


Glo-ri-am, fed no-mi-ni tua da Glo-ri-am.

X. A Morning SONG, or a CANON of Four in One.



A-wake my Soul, and with the Sun, Christ's daily Stage of Du-ty run.

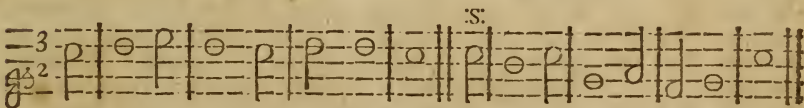


Rise thou my Soul, and with the same, rise thou to Christ's e'erlast-ing Fame.

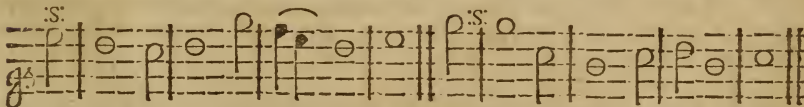
II.

Glory to God, who rules the Sky ; Glory to him that sits on high ;
Glory be to the sacred Host ; Glory to Son and Holy Ghost.

XI. A CANON of Four in One.



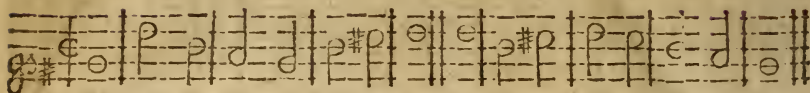
Sweet righteous Lord, thy Praise we'll sing, sweet are thy Joys, e-ter-nal King ;



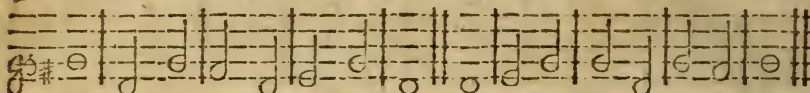
Sweet Joys and Plea-sures from thee spring, sweet shall the Clouds with E-cho ring.

XII. *Christ's Power and Love to Man.*

In CANON Recte & Retro.



My Sins, O Christ, ex—tend to thee, al—so thy Death declares them thine ;



Thy Righteous—ness ex—tends to me, its pre—cious Be—ne—fits are mine.

II.

Thy Death hath set me free from Hell, and makes my sinful Crimes forgiv'n ;

Thy Righteousness makes me to dwell eternally with thee in Heav'n.

Let me, O Christ, belong to thee, since thou lost Life and all for me.

F I N I S.



E R R A T A.

INTRODUCTION. Page 21, four last Notes upper Stave Bass, must all of them be on the middle Line. Page 22, a Figure of 6 is wanting over the third Note of the Bass, third Stave.

ANTHEMS. Page 31, 11th Note upper Stave Bass, must be in the upper Space. Page 34, first Note second Stave Bass Solo, must be on the middle Line. Page 35, last Note second Bar upper Stave Bass, must be on the middle Line. Same Page, last Note third Bar lower Stave Tenor, must be on the second Line from the Top. Page 46, last Note in the third Bar upper Stave Tenor, must be in the third Space from the Bottom. Page 50, the last Note lower Stave Tenor, must be in the third Space from the Bottom. Page 55, the first Note in the third Bar upper Stave Bass, must be in the third Space from the Bottom. Page 127, the last Note lower Stave Bass, must be in the third Space from the Bottom. Page 146, first Note fourth Bar upper Stave Tenor, must be in the upper Space. Page 167, three last Notes in the Bass are each a Third too low. Page 211, first Note sixth Bar lower Stave Bass, must be in the upper Space.

PSALMS. Page 316, the 13th Note upper Stave Bass, must be on the top Line. Page 329, last Note upper Stave Bass, must be on the second Line from the Top.

N. B. These are the most material Mistakes which have escaped in correcting ; there may probably yet remain some small ones that have escaped my Notice, such as Cliffs misplaced, Notes wrong in the Time, &c. which the Reader may easily correct with his Pen.

A TABLE, Shewing how to find any CHANT, ANTHEM, HYMN, or CANON, by its Number, Beginning, and Page.

C H A N T S Beginnings.		Page
N ^o .		
	<i>Te Deum, We praise thee, O God</i>	3
	<i>Jubilate Deo, O be joyful</i>	10
	<i>Magnificat, My soul doth magnify</i>	18
	<i>Nunc Dimittis, Lord now lettest</i>	22
A N T H E M S.		
1	Great is the Lord,—for <i>Whitsunday</i>	23
2	My Song shall be always	29
3	O praise the Lord	36
4	Sing we merrily,—for <i>Christmas Day</i>	39
5	Whom have I in Heaven	46
6	Hear my Pray'r,—for Funerals	49
7	I am well pleased,—for churching of Women	52
8	O Lord, I will praise thee	60
9	I will give Thanks,—for <i>Easter Day</i>	60
10	I beheld, and lo!—for <i>Whitsunday</i>	78
11	Rejoice in the Lord	84
12	I will magnify thee,—for <i>Whitsunday</i>	88
13	O praise God, in his Holiness	96
14	O how amiable are thy dwellings	110
15	Be thou my judge, O Lord	113
16	O give thanks unto the Lord	122
17	Praise the Lord, O Jerusalem	132
18	Behold the Lord is my Salvation	140
19	Praise the Lord, O my Soul	142
20	Blessed are all they	144
21	Awake up, my Glory, for <i>Easter Day</i>	149
22	Give the King thy judgments	161
23	God be merciful unto us	168
24	O Lord, thou hast searched	173
25	O clap your Hands,—for <i>Ascension Day</i>	179
26	God is the King	183
27	Teach me, O Lord	187
28	By the rivers of Babylon	197
29	Righteous art thou, O Lord	204
30	Call to remembrance, O Lord	210
31	I heard a voice from Heaven—for Funerals	216
32	I call and cry to thee, O Lord	219
33	Bow thine ear, O Lord	228
34	Thou, O God, art praised in Sion	237
35	O give thanks—for <i>Easter Day</i>	243
H Y M N S and C A N O N S.		
1	While Shepherds watch'd	375
2	A Virgin unspotted	376
3	Mourn, mourn,	378
4	Christ from the dead	379
5	Jesus Christ is	380
6	He's come let ev'ry	382
7	To spend one sacred Day	384
8	Now may the God	386
9	Non nobis Domini	387
10	Awake my Soul	ib.
11	Sweet righteous Lord	ib.
12	My sins, O Christ	388

A TABLE of the PSALM-TUNES.

Pf. 1.	<i>Crowle Tune</i>	—	p. 267	Pf. 67.	<i>Guildford Tune</i>	—	p. 311
Pf. 2.	<i>Cambridge Tune</i>	—	p. 268	Pf. 68.	<i>Proper Tune</i>	—	p. 312
Pf. 3.	<i>Proper Tune</i>	—	p. 269	Pf. 68.	<i>Verses 26, 27, 29, 30.</i>		
Pf. 4.	<i>Ingatstone Tune</i>	—	p. 271		<i>Laindon Tune</i>	—	p. 314
Pf. 5.	<i>Portsmouth Tune</i>	—	p. 272	Pf. 73.	<i>Verses 23, 24, 25, 26.</i>		
Pf. 6.	<i>Huntingdon Tune</i>	—	p. 273		<i>Boston Tune</i>	—	p. 315
Pf. 8.	<i>Stamford Tune</i>	—	p. 274	Pf. 80.	<i>Rumford Tune</i>	—	p. 316
Pf. 9.	<i>Verses 7, 8, 9, 10.</i>			Pf. 81.	<i>Proper Tune</i>	—	p. 317
	<i>St. James's Tune</i>	—	p. 275	Pf. 84.	<i>Colchester Tune</i>	—	p. 319
Pf. 10.	<i>Wallingford Tune</i>		p. 276	Pf. 92.	<i>Cranfield Tune</i>	—	p. 320
Pf. 16.	<i>Verses 8, 9, 10, 11.</i>			Pf. 95.	<i>St. David's Tune</i>		p. 321
	<i>Awely Tune</i>	—	p. 277	Pf. 96.	<i>St. Alban's Tune</i>	—	p. 322
Pf. 17.	<i>Verses 5, 6, 7, 8.</i>			Pf. 97.	<i>Verses 11, 12, 13.</i>		
	<i>Orset Tune</i>	—	p. 278		<i>Ongar Tune</i>	—	p. 323
Pf. 18.	<i>Great Milton Tune</i>		p. 279	Pf. 98.	<i>Skipton Tune</i>	—	p. 324
Pf. 19.	<i>Verses 7, 8, 9, 10.</i>			Pf. 100.	<i>Proper Tune</i>	—	p. 326
	<i>North Ockendon</i>	—	p. 281	Pf. 103.	<i>Ferry Tune</i>	—	p. 327
Pf. 23.	<i>Canterbury Tune</i>		p. 282	Pf. 104.	<i>Hanover Tune</i>	—	p. 328
Pf. 25.	<i>Southwell Tune</i>	—	p. 283	Pf. 104.	<i>Verses 22, 23, 24.</i>		
Pf. 26.	<i>Windfor Tune</i>	—	p. 284		<i>Spetisbury Tune</i>	—	p. 330
Pf. 27.	<i>Ewell Tune</i>	—	p. 285	Pf. 106.	<i>Heddingham Tune</i>		p. 331
Pf. 30.	<i>Uxbridge Tune</i>	—	p. 286	Pf. 108.	<i>Ely Tune</i>	—	p. 332
Pf. 33.	<i>Eckington Tune</i>	—	p. 287	Pf. 111.	<i>Great Warley Tune</i>		p. 334
Pf. 34.	<i>Workop Tune</i>	—	p. 288	Pf. 112.	<i>Seisoe Tune</i>	—	p. 338
Pf. 35.	<i>Abingdon Tune</i>	—	p. 289	Pf. 113.	<i>Proper Tune</i>	—	p. 339
Pf. 37.	<i>Verses 23, 24, 25, 26.</i>			Pf. 116.	<i>Wendover Tune</i>	—	p. 342
	<i>Cranham Tune</i>	—	p. 290	Pf. 118.	<i>Verses 19, 20, 21, 22.</i>		
Pf. 37.	<i>Verses 37, 38, 39, 40.</i>				<i>Shenfield Tune</i>	—	p. 343
	<i>Hertford Tune</i>	—	p. 291	Pf. 119.	<i>Proper Tune</i>	—	p. 344
Pf. 39.	<i>Verses 5, 6, 7, 8. St.</i>			Pf. 122.	<i>Croydon Tune</i>	—	p. 346
	<i>Thomas's Tune</i>	—	p. 292	Pf. 123.	<i>Litchfield Tune</i>	—	p. 349
Pf. 40.	<i>Westminster Tune</i>	—	p. 293	Pf. 124.	<i>Proper Tune</i>	—	p. 350
Pf. 41.	<i>Daventry Tune</i>	—	p. 294	Pf. 125.	<i>Dagenham Tune</i>		p. 352
Pf. 42.	<i>Leighton Tune</i>	—	p. 295	Pf. 125.	<i>Second Metre</i>	—	p. 353
Pf. 43.	<i>Raynham Tune</i>	—	p. 296	Pf. 126.	<i>High Wickham Tune</i>		p. 354
Pf. 44.	<i>Peterborough Tune</i>		p. 297	Pf. 127.	<i>Althorp Tune</i>	—	p. 356
Pf. 45.	<i>Graves Tune</i>	—	p. 298	Pf. 128.	<i>Barking Tune</i>	—	p. 358
Pf. 47.	<i>Verses 5, 6, 7, 8.</i>			Pf. 132.	<i>Stilton Tune</i>	—	p. 359
	<i>South Ockendon Tune</i>		p. 299	Pf. 133.	<i>Doncaster Tune</i>	—	p. 360
Pf. 48.	<i>Colchester Tune</i>	—	p. 300	Pf. 134.	<i>Gainborough Tune</i>		p. 361
Pf. 49.	<i>Tilbury Tune</i>	—	p. 301	Pf. 135.	<i>Knottingly Tune</i>	—	p. 362
Pf. 50.	<i>Willingale Tune</i>	—	p. 302	Pf. 136.	<i>Winchester Tune</i>	—	p. 363
Pf. 51.	<i>Buckland Tune</i>	—	p. 304	Pf. 136.	<i>2d Metre, Billericay</i>		p. 366
Pf. 51.	<i>Verses 15, 16, 17, 18.</i>			Pf. 138.	<i>Wombwell Tune</i>		p. 368
	<i>Moreton Tune</i>	—	p. 305	Pf. 139.	<i>Verses 5, 6, 7, 8.</i>		
Pf. 56.	<i>Verses 10, 11, 12, 13.</i>				<i>Brentwood</i>	—	p. 369
	<i>Blackmore Tune</i>	—	p. 306	Pf. 142.	<i>Wellford Tune</i>	—	p. 370
Pf. 57.	<i>Verses 10, 11, 12, 13.</i>			Pf. 145.	<i>Nazing Tune</i>	—	p. 371
	<i>Lincoln Tune</i>	—	p. 307	Pf. 148.	<i>Proper Tune</i>	—	p. 372
Pf. 62.	<i>Verses 7, 8. St. Ann's</i>		p. 308	Pf. 149.	<i>Lydd Tune</i>	—	p. 373
Pf. 63.	<i>Namure Tune</i>	—	p. 309	Pf. 150.	<i>London New Tune</i>		p. 374
Pf. 65.	<i>Stafford Tune</i>	—	p. 310				





